

VOGUE



Early August Issue

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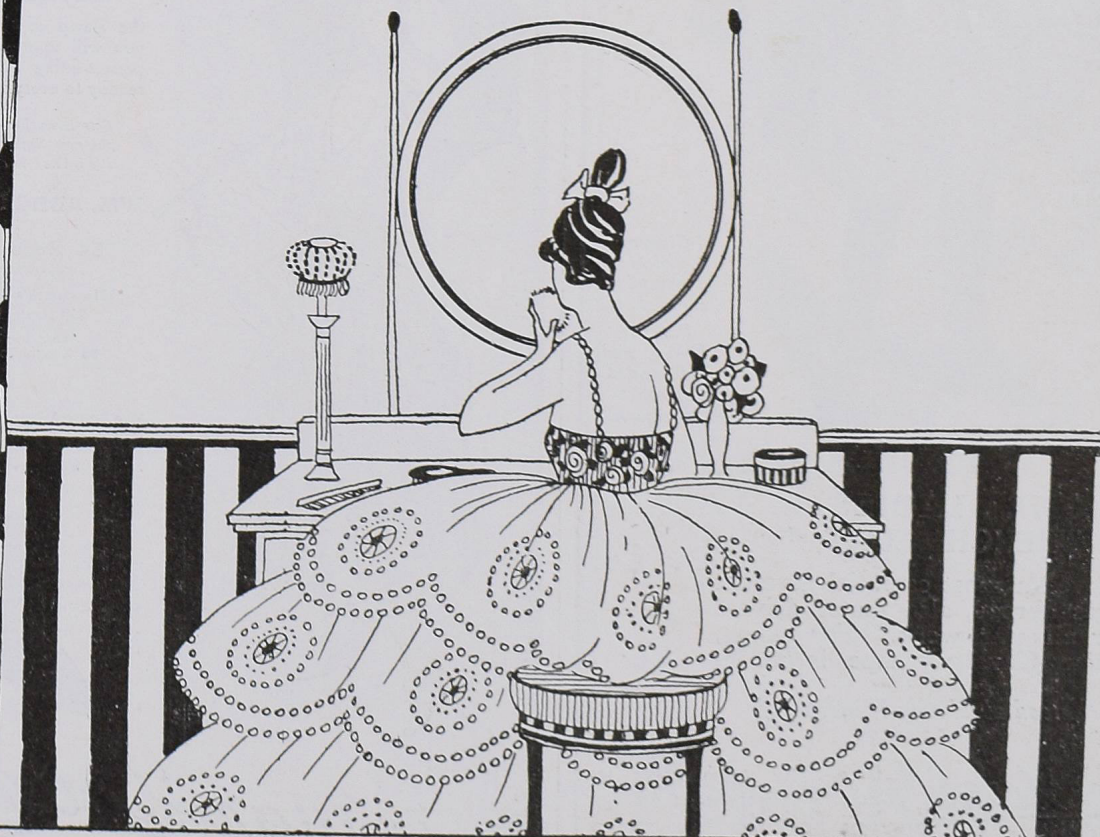
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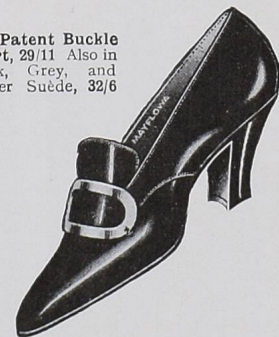
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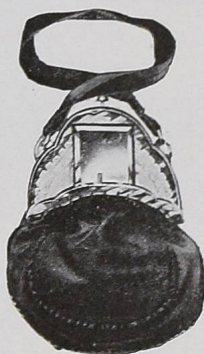


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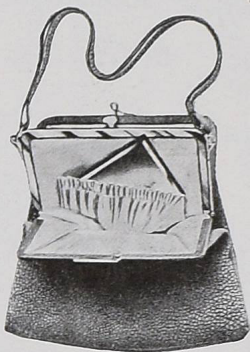
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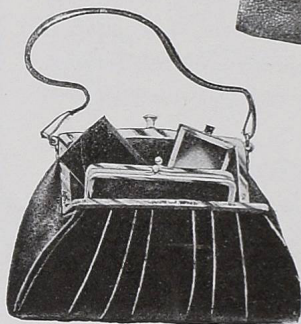
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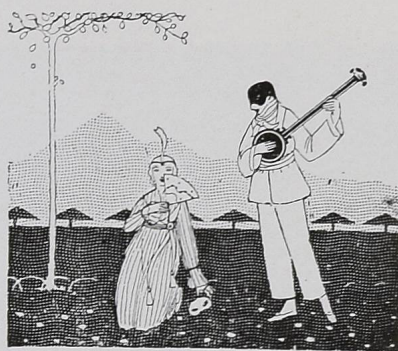
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The Next Vogue

THE INTERIOR DECORATION NUMBER OF VOGUE

OF course, we all know that in the late summer the interior decorators get in their deadliest work. Don't let them find you unprepared. Instead of being practically helpless, when the time comes for your house to be refurbished, you should be able instantly to state just what you want and how you want it. There is nothing like a firm decision to make an interior decorator eat out of your hand. The next issue of Vogue, the Late August Number, is going to be an Interior Decoration Number, and as far as the regeneration of the house is concerned, there is nothing that it won't tell you.

WHITE ELEPHANTS IN THEIR PLACES

There are some things about the house that sooner or later bring up the question, "Now that you have it, what are you going to do with it?", and one of the greatest of these is the piano. A piano in the wrong place in a room can be about as decorative as a tank, and when it is placed properly it can be as much a part of the scheme of

things as the other furniture. That's another thing Vogue is going to talk about, the best and most effective method of placing a piano in a room.

FIRST AID TO HELPLESS HOUSES

It may be that your ancestral mansion is all very well except for a few unmanageable corners that simply won't look right, no matter what you do to them. Time was when they made corners like that into "cosy corners"—those peculiar places with a distinct Old Curiosity Shop air, and an affinity for pierced-metal lanterns. Of course that sort of thing couldn't last—most people are too healthy minded—and now there are all kinds of uses of adroit chintzes and concealing tapestries that help a great deal when properly applied. So Vogue is going to have a regular course in First Aid to Awkward Spaces and Shy Corners, and there will be "after treatment" pictures, too, to show you how your house really can look. Many a house of the Early

Victorian or one demi-tone period will be grateful for the suggestions therein.

Of course wall decorations and window arrangements will be thoroughly discussed and illustrated, they are very important, whether your house is one that has to be coaxed into modernity, or whether it is already as smart as a twentieth-century debutante.

THE SUPER-BATHROOM

If cleanliness is next to godliness, it naturally follows that the bathroom is the nearest earthly approach to Olympia. You will think that, too, when you see the bathrooms that Vogue has photographed for its next issue.

By way of a foretaste of good things to come, in this issue you will see that Vogue tells you about the Deering house at Miami, Florida. It is a modern version of an Italian villa surrounded by garden, sea, and sky, the beauty of which Venice has never dreamed.

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Cover Design by Lepape

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C O N T E N T S

Early August 1917



The Contents of this Magazine are copyrighted throughout the World

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New York: 19 West 44th Street.

WHOLE NO. 1076

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L A D Y B E A V E R B R O O K

*This portrait was painted by G. W. Lambert, Esq., Member
of the International Society of Painters, Sculptors, and
Gravers; and Associate of Société Nationale des Beaux-Arts*



Before the unparalleled magnificence of the Guard's band—scarlet and gold and bearskin), the Parisienne stopped for a moment dismayed, and, paling against this martial background, Maria Guy made a black satin hat trimmed with a black and white feather

MARIA GUY

PARIS UNIFORMED AND BE-FLAGGED

Paris, Gay With The Uniforms And Flags Of The Allied Nations, Arranges Bright Revues To Entertain Her Guests, But, Paling Against This Martial Background, And Mindful Of The War, The Parisienne Clads Herself In Sober Colours



PAQUIN

A gown worn by Mademoiselle Alice Clairville in "Le Poulailier," by Tristan Bernard, given at the Bouffes Parisiens. Emerald green mousseline de soie is embroidered with gold, and a band of white mousseline de soie edges the skirt

PARIS has taken on a martial aspect. Walking from the Opera to the Place de la Concorde one encounters practically all the world in uniform. And the variety of the uniforms is bewildering. There are giant Russians in extraordinary high boots and blouses which seem oddly short; tall Englishmen bronzed and dignified with their khaki-clad kinsmen from overseas—Canadians, Australians, and New Zealanders. There are blond Belgians in khaki, swarthy Serbes in neutral-tinted uniforms, Italians, Montenegrins, Japanese, Portuguese, and Annamites with their odd hats and faces which go so oddly with the French uniforms; and soon Paris will be welcoming the United States "regulars." Naturally one sees multitudes of French soldiers—sturdy *poilus* from the trenches, dashing young officers side by side with their grizzled elders, and many tall, thin, inky-black soldiers from Morocco. Add to all these the turbaned, red-trousered Arabs, who have been brought to Paris to sweep streets and replace in other ways the men who have been called to the colours, and you have a Paris, which, compared to the Paris of before the war, is a strange city.

Soldiers fill the theatres at the matinées. The terraces of the cafés are crowded with uniforms as varied in colour as Joseph's coat. They stroll about in groups, gazing into shop windows or at some public monument with varied degrees of awe. This week we welcomed the combined bands of the Brigade of Guards, in scarlet and much gold and huge bearskin caps—two hundred and fifty men clad in what, for Paris, is unparalleled magnificence.

We see, also, blue-clad sailors from the United States Navy, swinging along with a familiar rocking gait, quite the happiest of all the soldiers and sailors in Paris. Then there are ambulance drivers, men in the service of the Red Cross or the Blue Cross, dressed in khaki with distinguishing badges on their sleeves; boy scouts, dressed as boy scouts are dressed the world over; girl scouts, and, last

One expects Dœuillet, even in the dull season, to give us some novel sensation. His latest is of white tulle embodied with slender white cotton, blue grosgrain ribbons, and pink roses, not forgetting the invisible apron hemmed at the edge



DŒUILLET



VALENTINE ABOUT

The lack of taxis in Paris has passed the tragic point, but the number of private cars seems to increase. A black satin motor hat with skunk and gold braid is practical and decorative



PREMET

Perhaps to convince us of the charm of her latest ideas, Premet planned a new gown in black and white, black satin and white moiré, white buttons, and a black and white girdle round a fashionably loose waist



MARIA GUY

Blue grosgrain ribbon, found on so many of this season's hats, is bound at the base of the crown and on the brim of a fine black straw hat, covered with a halo of billowy black tulle



JENNY

(Left) Sometimes on an August day you meet the most delicious contrasts of colour. Here is a gown of rose-tinted crépon, simple and smart of line, and above it a blue linen collar equally smart and simple, a charming combination



JENNY

(Right) This is what Madame Jenny did towards procuring someone a happy summer—a pale rose crépon frock, a mauve tunic, and a mauve girdle embroidered with mauve beads



MARTIAL ET ARMAND

Emphasizing the coincidence that green gowns become popular when war drums sound, this frock is of green charmeuse, but the quaint waistcoat is of yellow, embroidered

Lucien Nepoty's adaptation of "The Merchant of Venice" which was produced recently at the Théâtre Antoine by the Shakespeare Society, created a veritable sensation in Paris, where Shakespeare is still something of a novelty. Wonderfully put on is this play, and M. Gémier is wonderful in the rôle of Shylock. Staged by Louis Auquetin and Emile Bertin and costumes by Ibels, "Le Marchand de Venise" has proved a great attraction at the Antoine. Andrée Mégard, in the rôle of Portia, and Germaine de France, as Jessica, contribute not a little to the success of this first presentation of Shakespeare in Paris.

At the Opera we have seen the players of the Comédie-Française assisting in the production of "Prométhée," and at the Opéra-Comique Mary Garden continues to delight large audiences with her rendering of "Carmen" and Massenet's operas. We have had the Ballets Russes at the Chatelet, and have enjoyed again "l'Oiseau de Feu" and "Les Danses du Prince Igor," and wondered at the "Parade" and "Les Contes Russes." One of the new dances, "Les Femmes de Bonne Humeur," with its cubist scene, is very pleasing in colour and movement; but one must be a master cubist to understand the "Parade," which was hissed by many and applauded by only a few "among those present."

Like her Allies, the Parisienne's attention is now turned upon her garden, and sometimes she works in a yellow linen and white gardening apron, and holds above her a white muslin parasol



LUCIE HAMAR

of all, the Gardes Républicains, with gleaming helmets and waving plumes. Against this martial background a mere civilian pales into insignificance. As regards dress, this season in Paris, women are mere insignificant atoms—the palm is this year given to the men.

Flags still decorate the city. Everywhere one sees the Stars and Stripes beside the flags of the other Allies; but oftenest it is the French, the English, and the United States which are grouped together. The Stars and Stripes are painted on many of the ambulances which carry the wounded through the streets of Paris. One hears United States airs, "The Star-Spangled Banner" or "Dixie" floating out from some corner which never before echoed, in all probability, to other strains than the "Marseillaise." The air is filled with war and rumours of war; and so the days pass.

With the return of the sun, after the paralyzing effect of the rigid winter, Paris has, as it were, awakened out of sleep. The theatres and cafés are open; one may have tea again at Armenonville and at the restaurant just inside the Porte Dauphine. One may even feast on little cakes, which, considering the drastic orders of the Government, are probably made out of nothing. They taste, however, much the same as usual, although somewhat elusive in substance. The stuff that dreams are made of is most substantial, compared to the new war *pâtisserie*.

Parisians walk in the Bois as of old, and if the crowd is thinned somewhat and the costumes dull in colour we are reminded involuntarily of the reason. It is the war. As taxis disappear the number of private automobiles increases, apparently. One wonders who supplies the petrol. But the lack of taxis has passed the tragic point.



MARTIAL ET ARMAND

Unswervingly slim of silhouette, extremely smart of cut and design, Martial et Armand made a one-piece frock of soft blue cloth, then trimmed and collared it with white

These *Fêtes de Bienfaisance*, given by the Ballets Russes, were organized by the Comtesse A. de Chabrillan for the benefit of certain *œuvres de guerre*, and among the patronesses were the Comtesse R. de Béarn, the Princesse Jean de Broglie, the Duchesse de Clermont-Tonnerre, the Princesse de la Tour d'Auvergne, the Princesse E. de Polignac, Mrs. Lehr, Mrs. Paget, Mrs. Mitchell Depew, Mrs. James Hazen Hyde, Mrs. Sharp, and, in fact, almost every one of social importance in Paris.

At the Théâtre Femina Mme. B. Rasimi presents "Femina Revue," with Mistinguett and the smiling Chevalier as the principal attractions. The costumes—costumes of the harem again—were designed by Erté, and are of a very striking sort.

The new *revue* at Théâtre Michel is one of the maddest, merriest "shows" seen in Paris since the war, and the tiny theatre is crowded at each performance. Here also one may see oriental costumes of a most extravagant variety. When the programme tells us that "Tadj-Ildiz le Sanguinaire" is costumed by Poiret, we know in advance what the costumes will be like, just as when we see Spinelly's name on the programme we know positively that we shall be amused. Spinelly, in costumes varying from futurist pyjamas of weird patterns to princely white and silver, is one of the busiest of all the players at the Michel. Seven of the grandes maisons contribute an interesting number to this *revue*; one or two models from each house being shown on pretty manikins by way of supplying a bit of modern style; and the models are exceptionally pretty. M. Dœuille shows "Cythere," one of the most successful frocks of the season, as well as one of the prettiest. Mme. Lanvin exhibits the pretty grège model so much admired by connoisseurs, which shows a new

and pleasing line. Worth contributes a wonderful green frock. Mme. Jenny shows two charming creations, and Beer, Paquin, and Poiret also show pretty models.

Tristan Bernard's new play, "La Famille du Brosseur," at the Athénée, is another of those amusing comedies which abound in misunderstandings and mirth-provoking situations. M. Lucien Rozenberg, in the rôle Colfat fils, amuses his audiences so well that they quite forget that they must walk home after the play, which is in itself an achievement.

Mlle. Cécile Sorel, who is still appearing on certain nights at the Comédie-Française in "Le Chandelier" and "Le Demi-Monde," has just returned from a visit to Switzerland, when she played at Zurich and a number of other towns for the benefit of soldiers suffering from tuberculosis contracted in service. "In one town," said Mlle. Sorel, "I played before the Boches, who applauded me enthusiastically." It is difficult in these days to imagine a Frenchwoman playing willingly before the enemy; but this was Switzerland, and it was for the benefit of French soldiers, so Mlle. Sorel was amply justified.

In "Le Demi-Monde" Mlle. Sorel wears some charming frocks by Chéruit and Callot. One of these, by Chéruit, is the trouser-frock of black tulle and black Chantilly, which was so marked a success early in the season. Callot's frock of vivid red velours de laine, with collar and cuffs of soft dark fur, is most becoming to Sorel's fairness, and the evening frock of red lamé tissue and gold lace is ravishing. Sorel always wears frocks of this type so well.

For the street, with a simple dark blue tailored frock, Mlle. Sorel wears a simple blue straw hat and long pendants of lapis in her pretty ears. Earrings are not much worn in Paris at the moment, but these vivid blue pendants are very becoming to Sorel. A pair of earrings worn at the Ballets Russes consisted of rather large gold balls swinging from old gold chains. Another



Premet upheld old traditions of nightgowns when she made this model of white linen and lace, and embroidered and beribboned it with blue in this quaint fashion



One of the favourites among the pretty blouses of the summer season, for which the Maison Doucet is responsible, is a white muslin model with an attractive collar

Latticed cords bind the white organdie vest of a muslin frock that Doucet made a dull blue; the correct shade to set beneath an azure August sky



Much respect is being given to jersey this season, and beige is receiving its share of attention, so the success of this one-piece beige jersey frock should be assured

pair, worn on the same occasion, were of cut steel, quaint, fringed pendants, very becoming to the wearer; but, as a rule, in public, no jewels are worn at present in the ears.

By contrast, pearls are worn about the neck, and one sees rope after rope of pearls of price any afternoon in the Paris tea-rooms, worn with frocks of black satin, crêpe, or sterner stuffs. The simple dignity of black and pearls is very smart just now.

And every one wears black. Black serge, satin crêpe, silk jersey, tulle, and lace. At Armenonville a day or two ago—and, by the way, Armenonville was crowded—I saw frock after frock of black silk jersey trimmed with lace. The lace was in the form of a straight, deep flounce attached to the lower edge of a basque blouse, forming a sort of tunic, loosely belted, over a narrow pleated underskirt. With this black creation was worn a broad hat of black faille, the brim faced on the underside with black velvet. A black velvet ribbon was wound about the crown and tied in a spreading bow in front.

One of the black frocks worn yesterday in the Bois is sketched in this number. The silhouette is slender and the jacket is almost close-fitting, the line being extremely simple. The white basque blouse of crêpe Georgette shows a bit in front, and the hat is of deepest duldest violet faille, the underside of the brim faced with black velvet.

The new, straight underarm line shown by Lanvin in the grège frock at the Théâtre Michel is likely to endure for a time, at least. Several such frocks were seen at the Ballets Russes, and several have been worn lately in the Bois. Sketched on another page is an odd coat-tunic of grège serge, rather Chinese in form, with a "disappearing" girdle across the front, and a very odd new collar, bowed and buckled at the back. This collar is lined with white satin, the tassel is of grey silk cord, and the girdle is of grège satin.





CHANEL



LUCIE HAMAR

Here is one of those delicious brown tulle collarettes which this designer is making so successfully—a pretty airy nothing, worn just for vanity's sake over a summer frock

(Right) What could be more becoming to her who has travelled far across the path of years than a soft nigger brown taffeta gown trimmed with skunk, silver lace, and brown tulle sleeves?

(Left) Every one wears sober colours nowadays, and, since the close-fitting bodice has ceased to exist, a black crêpe girde hangs loosely on a gold embroidered black crêpe de Chine gown



Somewhat similar is a model of the same material shown on another page. Here the collar is of grey rabbit, the buttons are of grey coroso, and grey silk cord tassels finish the pointed coat-tunic. Another frock showing a collar of this sort is of light grey serge. One-piece in style, the skirt is pleated in panels, the pleats commencing just above the narrow, loose grey serge girde and falling straight to the hem.

The waist-line continues vague. Of the several girdles now in fashion not one must outline the waist. For the moment the close-fitting corsage has ceased to be. Every one wears the straight frock, and if it appears a bit peg-top in effect it is by accident rather than design.

The tête-de-nègre frocks which commenced the season so bravely have apparently dropped by the wayside. Black is now preferred to brown or blue. Many of the black frocks are embroidered with gold. Some are embroidered with white or grège, and some are embroidered with blue cord. Frocks of black alpaca are thus embroidered. Especially pretty is one of silky blackness, simply but ostentatiously stitched with white. With this frock is worn a hat of black glazed straw with a draped straw crown, the slightly rolling brim being faced with black velvet.

Very new is this calotte of draped straw, which is not of thin, soft straw softly draped, but of stiff varnished straw shaped to resemble drapery. The brim may be wide or narrow, but with the subtle lines of the draped calotte the shape needs no other trimming. This hat is really a triumph of millinery. Why have we not had it before?

In spite of the sunshine there is a sharp "edge" to the air, which so far has prevented the wearing of thin summer muslins. Muslins are appearing, however, here and there, in the salons of the grandes maisons. In some instances, these frocks are elaborately embroidered with a most delicate tracery of stitching, while in others the tussore is pleated and falls simply in the well-known "straight" fashion under a loose girde of muslin. The tailoring of muslin

results in some exceedingly smart summer frocks—frocks which please Parisians by reason of their simplicity. And in Paris simplicity is now demanded of frock and "frill" alike.

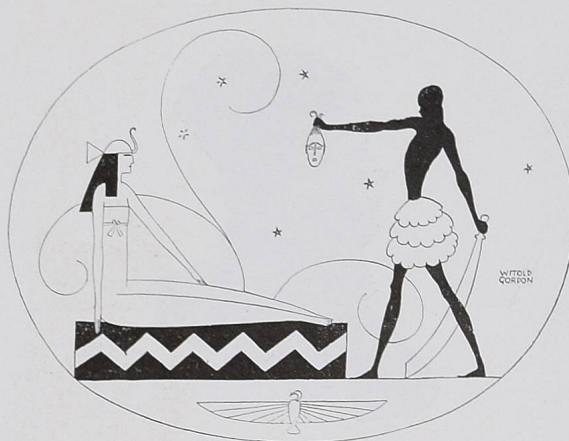
Dœuillet, who has a pretty habit of tucking roses into the belts of collars of his creations, pins a rose to the straight muslin girde of a rose-coloured muslin frock. One suspects M. Dœuillet of being responsible for the roses one sees pinned to frocks of serge and other woollen tissues—a small bud brightening the collar, a pink rose pinned to the girde or to the corner of the jacket—just a bit of colour on a sombre gown.

The midsummer hat of velvet has already made its appearance, and summer furs are now in order. Furs are scarce, it seems, owing to the war; so Paris is waiting with bated breath to see what the furriers will provide for the coming season. In the meantime, Lucie Hamar is making delicious little collarettes of tulle or silk—pretty airy nothings which are put on for vanity's sake over thin summer frocks—and other houses are making collarettes and cache-nez of silk and other tissues. Odd and smart are these collars, which appear and disappear with such rapidity that it is impossible, almost, to say that this one or that is the fashion.

A new theatre bonnet, worn a night or two ago at one of the Paris theatres, is made of silver tissue, gathered and adorned with a small pink rose. It was worn with a dainty frock of silver-grey satin, topped with rose crêpe Georgette. Parisians dress so little at present that even a theatre bonnet is a novelty; but one sees, occasionally, a pretty little beret of black or tête-de-nègre tulle with a velvet bandeau, or a bit of tulle matching the hair in colour bound tightly about the head. This last produces a very odd, effective coiffure.

A. S.

Stateliness should find a dignified setting in a black Chantilly and blue Georgette gown with incrustations of tinted Chantilly, a black underskirt, and, beneath, a black girde



The celebrated incident of Cleopatra and her slaves was not so much tyrannical as typically feminine. Her reasoning was direct and unclouded by abstract ideas of justice

WE SOLVE *the* RIDDLE *of the* SPHINX

LET us acknowledge at the outset of our essay on women that any attempt to characterize the sexes, asserting that Men or Women, as such, are thus and so, must be profoundly futile. In the first place, acute observers have recognized several different kinds of women and almost as many kinds of men; in the second place, the peculiarities of either class are much less important than that mere human nature which they have in common.

Our next step is to explode a superstition: the superstition that women are mysterious. Women are about as mysterious as hippopotami. That is, they are inconceivable except through actual observation. Nevertheless, their habits, though strange, are easy to observe and understand; and their psychology, though in some respects other than that of man, is yet reasonably simple. It is,

Plain As the Rule of Three Is the Way of Woman; Her Basic Principles Are Persistent Devotion, Eternal Seriousness, Predilection for Martyrdom, and Complete Subjugation of Reason

By HUNTLY MURRAY

that women are incomprehensible, they avoid at once the trouble and the obligation of attempting to comprehend them. At the same time, they pay an easy compliment and make such knowledge as they have doubly effective under cover of innocence. It is indeed surprising how few women realize that this weapon works both ways. Try it upon some man, and see. Tell him that you consider him a mystery beyond all feminine understanding, and observe the nature of his reactions. Observe also what you can do with him while under their influence.

HER SERIOUS FRIVOLITY

It is commonly said that women are frivolous; and the patent absurdity of this serves to illuminate the first great distinction between them and the rest of humankind. Women are called frivolous because they manifestly expend much thought and energy upon frivolities. But the true explanation of this fact is not that they are frivolous, but that they are, on the contrary, almost insanely serious and responsible. A woman simply has to be serious about something; and in default of something more important in itself, she will be serious about a trifle. If she is not responsible for a child, she will be responsible for a chow dog; if she is not in love, she will expend herself heart and soul upon the most ephemeral and filmy of flirtations, or labour without ceasing at some cobweb of social intrigue; if she is not in charge of the

morals of the community, she will take charge of its manners with an equal zest: in a word, if she has no cause for work, she must work for a Cause. Nature has placed in her care what is from nature's point of view the central and basic responsibility of all, the bearing and rearing of the race, and for that object has implanted in her a certain gravely furious instinct of devotion, deeper in her consciousness than sex itself.

Of the nature of this impulse many women are innocently or indignantly unconscious. A woman engaged in mothering a charity or a cat may not improbably take what is known as umbrage, if you call her occupation by its name. To do so implies a comparison, as if she ought to be raising a family instead; which may not be at all true and certainly is not at all pertinent. She may be expending only



She is in no wise appeased by an apology, for why is a fault less blameworthy for being confessed? Though she may elect to forgive the sinner seventy times seven, yet she may equally well elect not to forgive him at all

indeed, all the easier to follow because we are not as a rule admitted to their confidence. Of course, if you treat a hippopotamus like a man and a brother, it may not perfectly respond; and if you make the opposite mistake and treat it as a nightmare or an angel, you may even give offence.

The truism of the mystery of Woman, however, has always been agreeable, though untrue. It is habitually encouraged by women for precisely the same reason that it has always been encouraged by priesthods, cabals, and secret societies. It flatters the vanity of the initiate and increases her power over those without the pale. And it is acquiesced in by the men from motives curiously mixed of indolence and cunning. By accepting the fiction



They lie who say that woman dresses for the delight of man's eyes. She collects frocks as he collects porcelains, and she wears an exquisitely typical example of the art of the "Grandes Maisons," as who should say, "This is a rare piece, a perfect specimen of the later Ming dynasty."

surplus devotion or devotion for which she cares to have no other use. But she is at all events devoted. We said that women have to be serious about something; it is more accurate to say that they have to be serious about everything. A woman can not even imagine the deep frivolity of men. Men play at their work, amuse themselves with love, dissipate life, and die with a jest upon their lips. Women make even amusement a vocation. Men have their hobbies, to which they lightly sacrifice important matters; but no woman ever has a hobby. For her, either a thing is seriously important or it is not. She cannot understand how a man plays a game, furiously yet with his tongue in his cheek, at once with

(Continued on page 54)



DÉUILLET



ARNOLD

That rounded neck-line that the designers are having such good times with appears again in this frock. It's one of those frocks made of all sorts of things,—the pleated skirt is of black crêpe de Chine, the top is of rose mousseline veiled with black mousseline which sparkles with blue paillettes, and the sash is of soft blue crêpe de Chine

If all "tonneau" silhouettes had been as good as this modest little one, we wouldn't be shaking our heads over their sad end. This silhouette lives in a frock of marine blue serge with a white linen ruche at the neck,—they do love to add those little frills to dark serge dresses. The buttons are of blue and yellow coroso,—it looks like smooth ivory

PARIS PROPOSES TO MAKE FROCKS ON
THESE LINES, IF IT TAKES ALL SUMMER



DÉUILLET

(Left) It is so pleasant to have the straight silhouette with us during the summer; transparent materials agree so well with it. This frock is all of dark blue mousseline with grège-embroidered panels,—altogether, it's the sort of frock that any woman, Parisienne or lesser mortal, really must have before she can enjoy the summer at all



AGNES

(Right) To get at the root of the matter, there's an under-dress of yellow satin; that's the simplest part of the whole affair. Over that, there's a cloud of yellow mousseline, draped at the sides and embroidered with yellow silk within an inch of its life. The girdle is embroidered in gold with surprising touches of blue, and gold tassels dangle from it at both of the sides

Pink roses besprinkle generously this chemise of cream voile, and, because all frivolous things have an affinity for each other, there are narrow ruffles of rose marquisette and rose ribbon shoulder straps which dispute their important mission, but are nevertheless charming



JENNY



FANNY

This blue satin afternoon gown, discreetly veiled with blue mousseline de soie, scorns, like so many other Paris gowns, to assert a definite waist-line. The bolero-like bodice, with its long close-fitting sleeves, is a colourful affair fringed with gold and embroidered with green, gold, and red thread; it is a bit oriental, too



AGNES



JENNY

In Paris, black has superseded all the other dark colours. This frock of fine black gabardine, trimmed at the neck and cuffs with black soutache braid, has two narrow belts that cross each other on their respective journeys; the buttons believe in keeping strictly to their own sides of the road—and do it

Paris formed a conspiracy of black and white and silver, and the result is this black satin frock veiled in black tulle, with an undomesticated apron of white mousseline embroidered in silver. Silver also embroiders the three-quarter length sleeves of the corsage of black and white mousseline, and silver tassels swing from the belt of grosgrain ribbon

V O G U E P O I N T S



"Do a good deed a day," they told the boy scouts, and this result of their good influence was seen in the Bois

The Parisienne Is the Foreign
Correspondent Of This Page Of
What Little Things One Should Do
Next and Just How to Do Them



This is the sort of hat that says, "It's your move," and then goes and leaves all the rest of the game to you

HATS of satin and organdie, or satin and piqué, are new and oddly smart. The brim of one of these hats is of satin, and the crown is of white piqué. The crown of another is of black and white checked cheviot above a black satin brim; this is shown in the sketch at the upper right on this page.

A "FUTURIST" hat is made of periwinkle blue serge, embroidered with green, white, and orange and is illustrated to the left in the upper middle of this page. This odd little hat, which is cravatted with white leather, is very smart with a tailored frock of serge.

ILLUSTRATED in the middle of the upper group of drawings on this page is a hat for afternoon wear. It is a broad capeline of black satin trimmed with little tufts of orange and grey ostrich "flues." The brim is formed of two sections of satin glued together after the fashion of many of the new models and is finished with raw edges.

THE "boy scout" crown appears on many of the new chapeaux. The latest version is of white piqué above a brim of black satin. The one sketched at the upper left on this page is made of blue and green embroidery above a black satin brim. This model appears also with the crown of yellow duvetyn and the top of the brim covered with duvetyn and the under side with white piqué.



The person who began that thing about "The Turk he is a happy man," was right



This hat is like a futurist's idea of the millennium in colour



Black satin again; and trimmed with orange and grey ostrich tufts



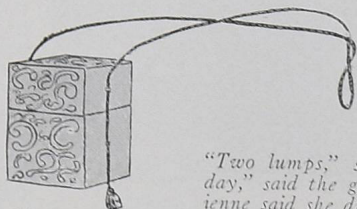
French berets get more dashing every day. This is black satin



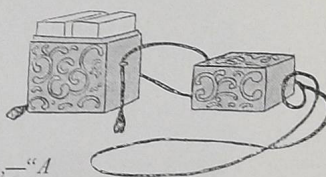
These duvetyn bags look strangely like suede



Of course these are the extremities to which only a negligée can go



"Two lumps," said the Parisienne.—"A day," said the government, so the Parisienne said she didn't care much anyhow, and put her two lumps into a little gold box on a green cord



This negligée seems to have a skirt, but the Parisienne knows all about "pantalons"

NOW that the pantalon is in fashion, new specimens appear daily. Sketched at the bottom of the middle group of drawings on this page is a green taffeta pantalon finished at the ankles with gold galon and tassels. A negligée above the green trousers is worn, a little loose coat of black satin embroidered with gold thread, and the girdle underneath is of gold tissue with tasselled ends.

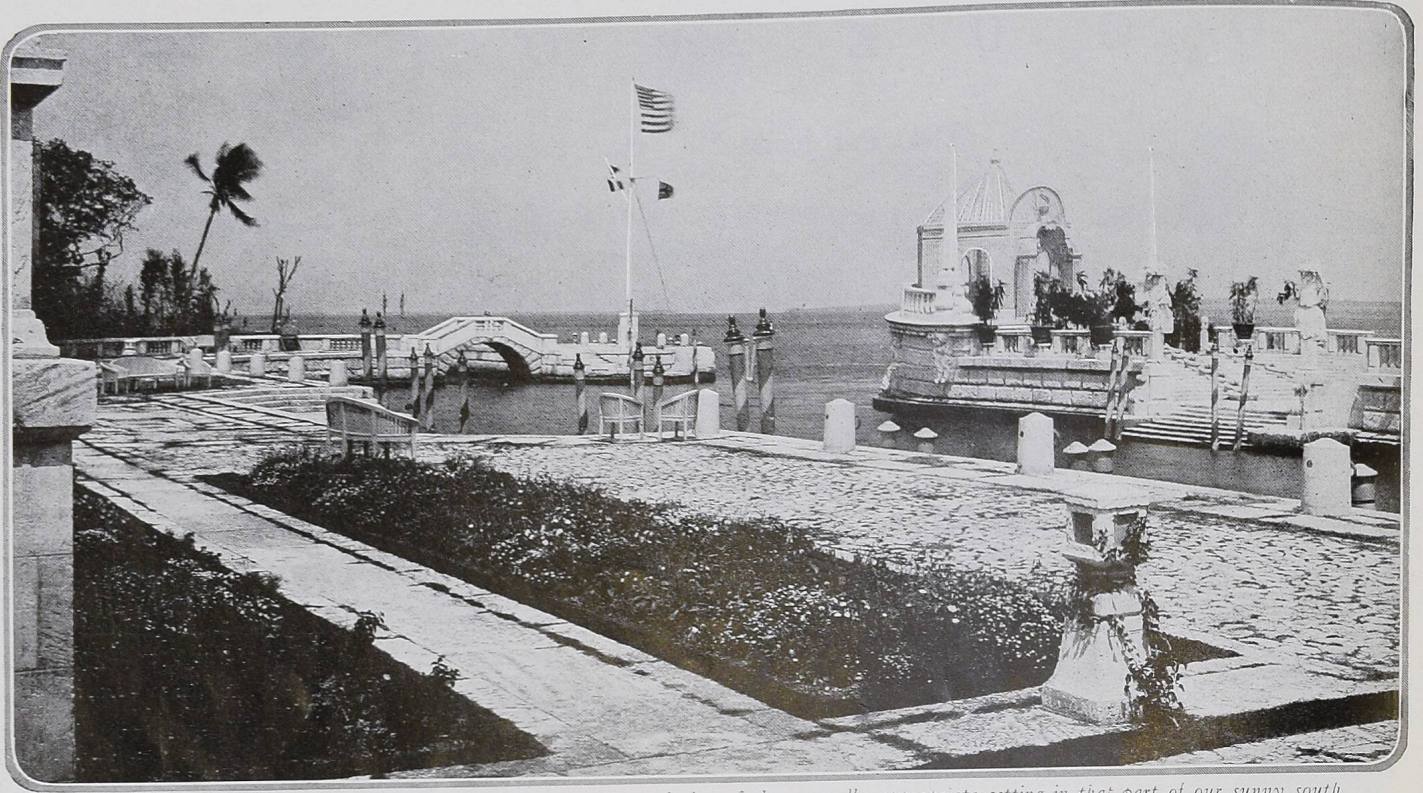
THE pantalon sketched at the lower left on this page is of orange satin discreetly veiled with a loose gathered pantalon of grey mousseline. The coat is of black and white striped velvet tied with orange satin cords, and the girdle and neck garniture are also of orange satin. Grey stockings and black mules complete this indoor costume.

MORE vague in line is the pantalon sketched at the lower right. Of grey satin enriched with gold embroidery and tassels on each side, this garment looks not unlike a skirt. The black satin jacket is embroidered with gold thread and finished with gold buttons. The tiny "modesty" bit is of bright green Georgette crêpe and the hose and shoes are of grey silk.

NOT only hats, but bags are now made of duvetyn. One of the newest is of Italian green duvetyn made brilliant by a bit of embroidery in deep orange. This is illustrated in the middle of the page. The wrist-strap, and top of the bag are of green silk. Another bag is made of tobacco brown duvetyn much like suede in appearance, with a medallion monogram in dark blue on the side. Sometimes a monogram of this sort is wrought in beads, and sometimes in bright wool.

SINCE two lumps of sugar represent the daily individual allowance by the government, sugar has come to be regarded as precious. The jewellers have made small gold boxes so that one may take one's allotted portion to tea with one; shown at the bottom of this page.





Italy has given the precedent for residences such as this, and they find an equally appropriate setting in that part of our sunny south which dreams itself a future rival of the Riviera. The great house, built of the native coral rock and a softly pink stucco, looks across its paved terrace to waters not less blue than the Adriatic. A stone bridge leads to a stone island which affords a site for the tea-house

“THE GARDENS OF VIZCAYA”

THE apparently impossible has been achieved, an American millionaire has re-created the atmosphere of a Venetian palace on the balmy shores of Florida. Perhaps there are no two countries which exactly reproduce each other's climatic conditions. The aspect of Venice is northern, except in summer and autumn: in winter and spring-time it is cold and grey. But the Venice known to the world at large is the Venice of perpetual golden sun and windless days. Turner's pictures, Sargent's water-colours, and the enthusiastic impressions of passing travellers have accustomed us to this idea. Thus it is that one's prevalent notions of the water city are somewhat tinged with fable.

In the new world, however, there is a region where this Venice of dream and fable really does exist in all the months, where the flowers fall into the water of a mild sea at every season, and boating and bathing are daily possibilities the year round; in parts of Florida, indeed, there are other Venetian conditions which one ordinarily overlooks. The bays along the Florida coast are very like the Venetian lagoons, though they lack the Alpine background; there are the same long islands, the same land-threading waterways, constantly married to the same endless marsh. The same silence of sky and profitless land rests eternally over both of these lagoons.

VENICE IN FLORIDA

Up to the present time, however, there has been none of the saving grace of Venetian waters there. Little Florida towns do not send out clear-cut campaniles into the sky; nor do sudden, ambitious, palace-like country houses rise near the cities of the peninsula. There are no dreams of Palladio rising beside the slug-

Where the Florida Coast Meets the Bay of Biscayne at Miami, Rises the First Completely Venetian Villa on American Soil, the Residence of Mr. James Deering

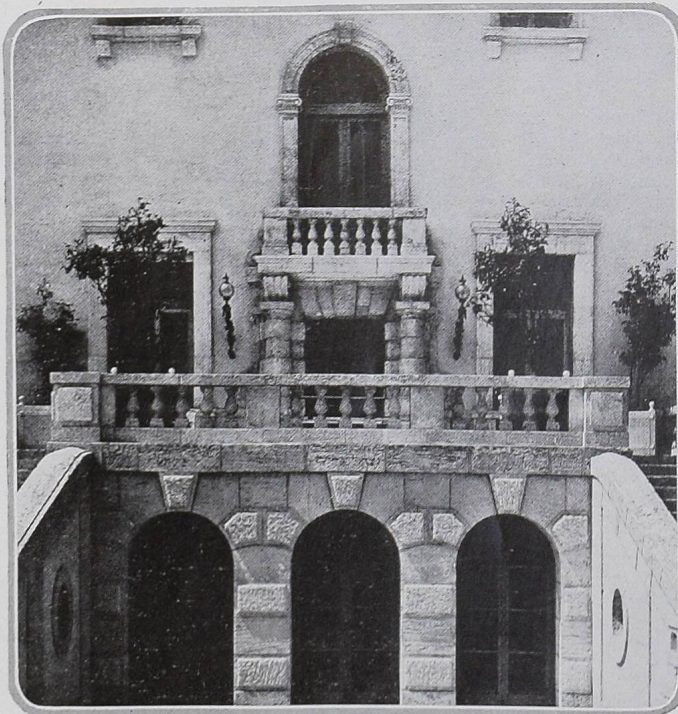
F. BURRALL HOFFMAN, JUNIOR, AND PAUL CHALFIN, CO-ARCHITECTS

gish and narrow canals over prairies of green, no gay little musical towns nor great storied churches, reaching a hand back to Byzantium and Hagia Sophia. Florida is a primitive land, but it has a great present for the fisherman, a dream of a future for the yachtsman and

James Deering to rear its fronts beside the Bay of Biscayne in the majestic simplicity with which the Rezzonizo set theirs beneath the profiles of the Alps,—a great mass dominating a great vista. One sees the palace of Bassano over many miles of green valley, and it impresses one instantly at the opening of the Alpine passages. One sees “Vizcaya” over leagues of the sea on the way from the Caribbean and the Gulf, looking straight out into two tropical blues. Its name comes from the same sources as the name of the bay, Biscayne. Both are derived from the little Spanish town, whence came the early settlers of the region.

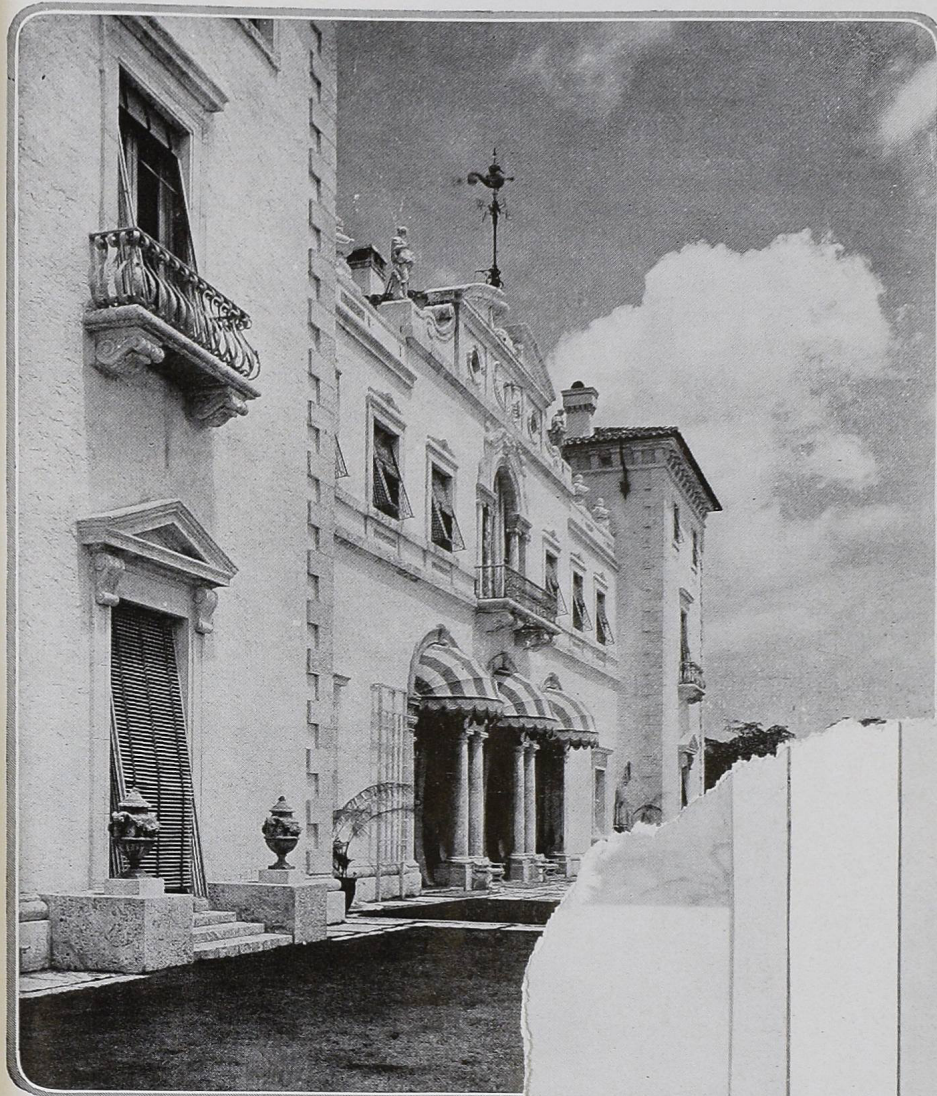
A GREAT SIMPLICITY

Nothing but a great simplicity could have embodied such architectural responsibilities as these; but it is necessary that such simplicity should be clothed in gaiety, if we are to be happy in it. And it is thus as one approaches this mass, that it seems to break out into a smile with its vaulted gable, its statues and vases, subordinated to a great mass. Its majestic terraces and its steps descend to waters that give all the sounds of Venice, and along them are all the traditional littoral paraphernalia,—Venetian warping piles and shipping berths, with landing rings and signal masts and mooring posts of granite upon quays of coral rock. On the terraces, parterres of flowers come so close to the water that they are burnt with the salt



© M. E. Hewitt

Below, three doors open into the billiard room. The middle doorway, above, has a handsome walnut door studded with bronze nails



© M. E. Hewitt

foam and constant east winds. Rhetorical statues in Istrian marble gaze out upon seas as if at home, and beside them there is eternal picturesqueness of palm trees.

A FOREST ON THE SHORE

On this Florida shore, nature holds a radical element of surprise. On the site where the house now stands, there rose an eternal green forest, a forest not at all the jungle in its character, but friendly and northern in its character, so that at moments one seemed to be in New England. This forest acted overhanging the water, and in parts still doing through it one comes upon "Vizcaya"—and upon it—one might say, and without animation of the shore finds oneself with astonishment, in the presence of a maritime. There is no hint of the sea one hundred back. Gradually the roads through this become more formal until, at a sudden ending in the forest, one sees at the end, stately *allée* a large oval carriage court and land façade of the house. It all looks modest from this point, set at the foot of a hill, like so many French châteaux, but the large mass grows impressive as one approaches.

A HOUSE FOR OUTDOOR LIVING

It has been the intention of the owner to build an Italian house in a climate permitting open air life. There is a great central courtyard, not by any means inherent (even in Italian country houses, and this courtyard on all four sides to an eternal sweep. The communication between rooms is possible on the interior, is usually by means of doors, along the galleries which surround this court.

It was not easy to determine how the house might be made Italian in any real sense.
(Continued on page 52)



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The orchid is too exotic for combination with any other flower, and its vase and background must have especial distinction. This clear glass vase holds orchids of three different kinds, and their exotic note is echoed in Chinese porcelains.

Those simplest of all blossoms, the field-flowers, require a setting of equal simplicity, and, granting a reasonable regard for colour harmony, excellent results may be obtained by massing various kinds together with a serene disregard for all classic rules of flower arrangement.

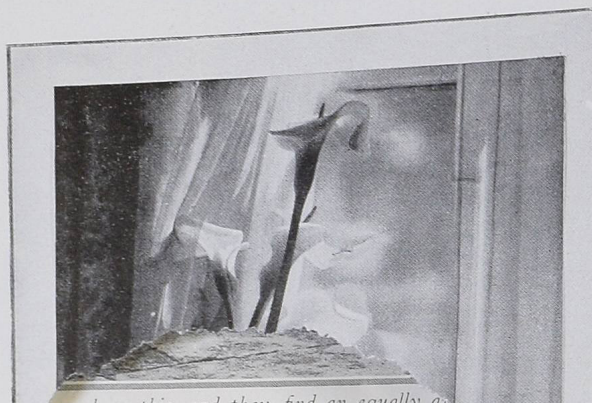
FLOWERS from the POINT of VIEW of the DECORATOR

IN present-day decoration, not nearly enough attention is paid to flowers, to their arrangement and the atmosphere they are to produce in certain environments. Often when elaborate entertainments are given, a florist is called in casually and given carte blanche to decorate the dinner-table or the drawing-room, which no doubt he does adequately and with a certain amount of professional skill, but in his work the individual note seems missing and the feeling of a personal arrangement is absent. With very little trouble, the refined and exquisite taste which many an hostess has, but so few seem to cultivate in this special direction, could make of these flower arrangements a most delightful and original part of the whole affair.

THE INDIVIDUAL NOTE

It was from the Japanese that we first learned to appreciate the true value of flowers in interior decoration. Their flower arrangements, based on hard and fast rules, are almost classical. These people of refined and artistic traditions have brought to a real art the study of composing flower arrangements into decorative

In Our Modern Zeal for Colour, We Tend to Overlook That Most Colourful of All Decorative Accessories, Cut Flowers Fresh From the Garden



such as this, and they find an equally apt Riviera. The great house, built of the native blue than the Adriatic. A stone bridge leads to a stone isle.

THE GARDENS OF V

THE apparently impossible has been achieved, an American millionaire has re-created the atmosphere of a Venetian palace on the balmy shores of Florida. Perhaps there are no two countries which exactly reproduce each other's climatic conditions. The aspect of Venice is northern, except in summer and autumn: in winter and spring-time it is cold and grey. But the Venice known to the world at large is the Venice of perpetual golden sun and windless days. Turner's pictures, Sargent's water-colours, and the enthusiastic impressions of passing travellers have accustomed us to this idea. Thus it is that one's prevalent notions of the water city are somewhat tinged with fable.

In the new world, however, there is a region where this Venice of dream and fable really does exist in all the months, where the flowers fall into the water of a mild sea at every season, and boating and bathing are daily possibilities the year round; in parts of Florida, indeed, there are other Venetian conditions which one ordinarily overlooks. The bays along the Florida coast are very like the Venetian lagoons, though they lack the Alpine background; there are the same long islands, the same land-threading waterways, constantly married to the same endless marsh. The same silence of sky and profitless land rests eternally over both of these lagoons.

VENICE IN FLORIDA

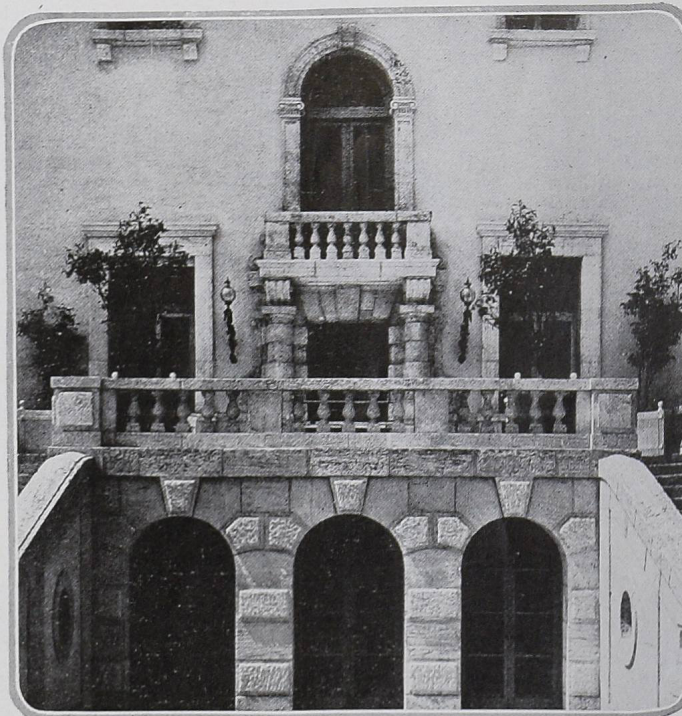
Up to the present time, however, there has been none of the saving grace of Venetian waters there. Little Florida towns do not send out clear-cut campaniles into the sky; nor do sudden, ambitious, palace-like country houses rise near the cities of the peninsula. There are no dreams of Palladio rising beside the slug-

Where the Florida Coast Meets the Bay of Biscayne, Miami, Rises the First Completely Venetian Villa on American Soil, the Residence of Mr. James Deering

F. BURRALL HOFFMAN, JUNIOR, AND PAUL CHALFIN, CO-ARCHITECTS

gish and narrow canals over prairies of green, no gay little musical towns nor great storied churches, reaching a hand back to Byzantium and Hagia Sophia. Florida is a primitive land, but it has a great present for the fisherman, a dream of a future for the yachtsman and

James Deering to of Biscayne in the the Rezzonico set the Alps—a great vista. One sees many miles of green



© M. E. Hewitt

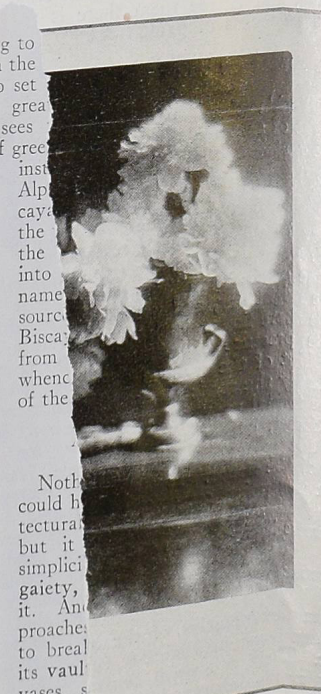
Below, three doors open into the billiard room. The middle doorway, above, has a handsome walnut door studded with bronze nails

range of flowers than that which results from a half-hour on a midsummer's day spent in an old garden stocked with all the old-world annuals. The flowers, cut as they appeal to one, irrespective of colour, size, and shape, should be placed in a large wide bowl or holder, without readjustment or selection of colours but never losing sight of the general silhouette, which is one of the most important factors in successful floral decoration, so frequently unconsidered. Groups of this type call to mind some of the flower pieces by great Dutch masters, just masses of flowers, seemingly thrown together anyway and anywhere, and yet perfect as to composition and decoration. So many unusual and formerly unthought-of colour harmonies have of late become a matter of course that there are hardly any colour combinations that have not already been attempted.

ADAPTING ARRANGEMENT TO FLOWER

The chief objective is to create a consistent atmosphere by gathering together flowers which have harmonizing qualities and which, when placed together in one vase, give an impression of unity.

There are certain blossoms associated with far-distant countries, whether exotics or not, which require the right vases in order to produce the right effect. Iris, for instance, is but rarely successful unless used in vases of Japanese character, and flowering branches of peach or cherry blossoms never produce a really delightful effect unless arranged in accordance with the rules laid down by Japan. With a little judgment such arrangements may easily develop into delicate visions of intrinsic beauty.



Nothing could be more beautiful than the architecture of the villa, but it is so simple and so gay, it approaches to being its vases, so mass. Its steps give all the along the littoral path in the garden. They, like the land, love of flowers for them, masts and their entrancing perfume, ite upon colour, and the delightful On the where they create flowers com that they a

(Right) There is an accepted affinity between roses and breakfast-tables. Perhaps it all goes back to Shakespeare's "roses wet with morning dew." The roses in this case are peach colour, with delicate pink centres; the bowl is of creamy alabaster



There is no lovelier arrangement of flowers than that which results from a half-hour of a midsummer day spent in gathering at random the old-world annuals of some long-planted garden. These should be placed without readjustment in some wide receptacle, with care only to give the whole mass a pleasing shape



The orchid is too exotic for combination with any other flower, and its vase and background must have especial distinction. This clear glass vase holds orchids of three different kinds, and their exotic note is echoed in Chinese porcelains

Those simplest of all blossoms, the field-flowers, require a setting of equal simplicity, and, granting a reasonable regard for colour harmony, excellent results may be obtained by massing various kinds together with a serene disregard for all classic rules of flower arrangement



As summer evening gowns must be donned by daylight, a certain freshness of texture should be considered. This little frock of silk net run with silk floss is made over white charmeuse. White grosgrain ribbon and a corsage bouquet of gardenias add to the charm of the bodice

This charming cloak is not limited in colour scheme to black and white, but is shown in this combination to give a better idea of its unusual lines. This garment, either in all black or all white, may be made of silk or charmeuse, banded with velvet. The fullness falls from the long shoulder yoke

This afternoon gown of white chiffon is trimmed with chiffon-covered ball buttons. The hat, with its slightly mushroom brim, is a combination of whiteorgette crêpe and white silk. A white silk tassel falls from the crown to the brim. Slippers of white kid or silk should complete this all white summer costume

IN THE SUMMER EVENINGS GOWNS AND CLOAKS OF WHITE ARE DESIRABLE BOTH FOR THEIR COOLNESS AND BECOMINGNESS



THE DESIGNERS ALWAYS LIVE IN
THE FUTURE; NOW THEY ARE
BUSILY CREATING AUTUMN HATS

COMBINED MATERIALS, TALL CROWNS,
AND ASSORTED TAM-O'-SHANTERS,—
THESE ARE FIRST SIGNS OF AUTUMN

POSED BY BETTY LEE



The milliners are going to combine two different materials just as ardently in the autumn as they have done this spring. This—it's a motor hat, you understand—has a soft crown of grey faille and an upturned brim of grey felt stitched in grey. A jet buckle in front is the only accessory



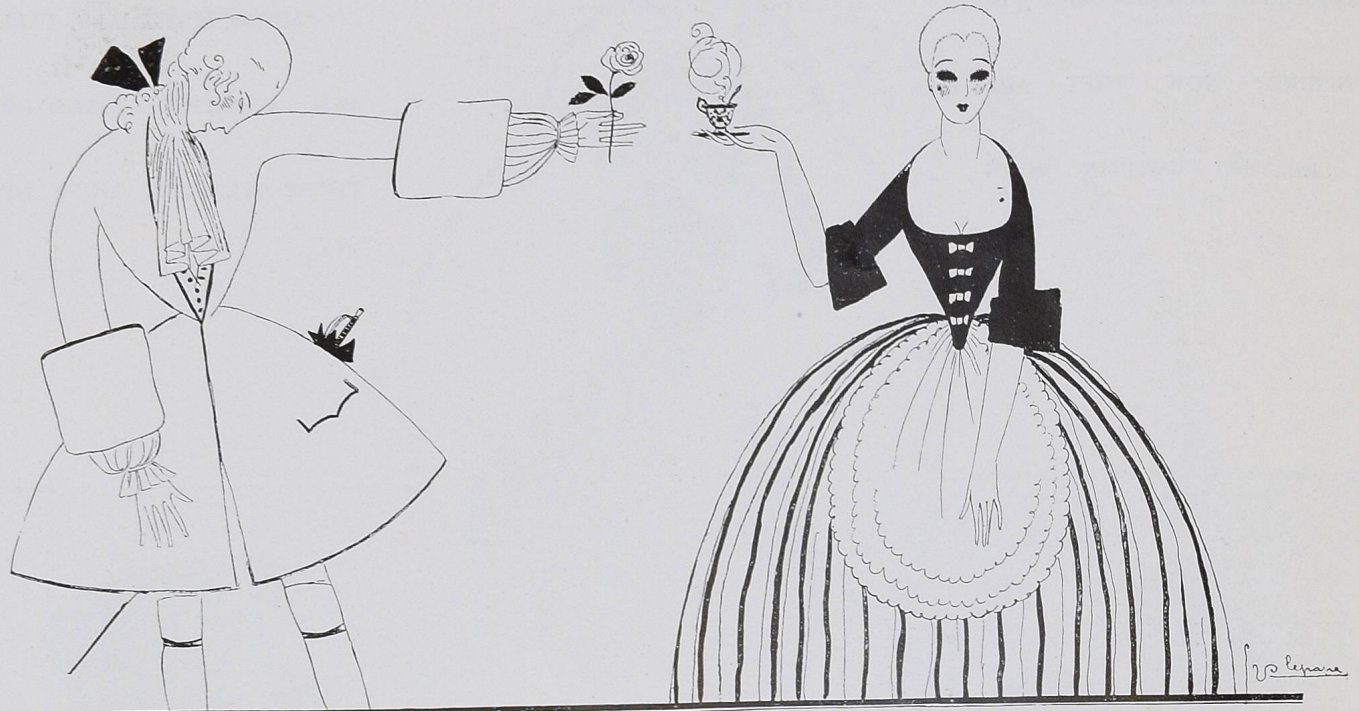
Charlotte Fairchild

Like truth, this hat when crushed to earth will rise again; it's all of black satin antique, and it will collapse as easily as a mid-Victorian maiden lady. The high crown—yes, those crowns will still be with us in the autumn—may be crushed into the shape most becoming to its wearer. Of course, if one will wear a tall-crowned hat, like this, with a long cape-coat, like that, one can't help reminding people of that amiable lady, Mother Goose



The crown of this black panne velvet hat rises to amazing heights,—so many of these new autumn hats have that way with them. The brim behaves in a most remarkable way; it juts out at all points of the compass. The points at the back and sides are allowed to do just as they please, but the front point is abruptly turned back and held with a jet buckle

Anything even distantly related to a tam-o'-shanter is of great interest to the designers of autumn hats; the thing the designers like to do best of all is to make the tam high at the front. The tam part of this black velvet hat rests on a poke bonnet brim stitched with white wool, and the velvet band around the crown is also embroidered with white wool



en 1765...

More and more am I convinced that the true secret of tea is in the delightful intimacy which it promotes. To appreciate this delicious beverage at its true value, one must enjoy it in the seclusion of a fireside with a tried and captivating friend

THE TEA CEREMONY IN FRANCE

Ever Since the Days of Louis XV, Tea-drinking Has Been Among Our Most Important Social Functions—It Has Devotees Who Drink Tea for the Joy of the Drinking and Others Who Drink It for Joys Which Tea Connates

By ROGER BOUTET DE MONVEL

Sketches by Georges Lepape

"LET me tell you, my uncle," wrote Madame d'Epinay to Monsieur de Lubière in 1765, "that teas are creating a prodigious furore in Paris. But perhaps you do not even know what 'a tea' is. In two words, a tea is the secret of gathering a great number of people in your home, without expense, without ceremony, and without trouble. On the day appointed for the tea, you place in the room destined for the affair, a number of little tables seating two, three, or four people; on some of these tables are cards, counters, checkers, dominoes, backgammon-boards, and similar things; on other tables are placed tea, beer, wine, orgeat, and lemonade. The hostess is dressed in the English fashion in a simple costume, with muslin apron, pointed fichu, and little cap. Before her is a long table like a counter, and on this table oranges and biscuits vie with pamphlets and papers of all sorts. On the mantel above the fireplace are liqueurs of all sorts; the servants are all in white vests and white caps, and one calls them 'waiters,' as in the public restaurants. Even this is not all, for they dance, they give pantomimes, they sing, and they present little plays."

FORERUNNERS OF ANGLOMANIA

Teas such as those described in this letter of Madame d'Epinay were the forerunners of anglo-mania in France. It was in the time of Louis XV, and already British influence had begun to make itself felt on all sides, in literature, in politics, and even in more frivolous quarters. Frenchmen delighted in the verses of Thomson, felt it a duty to admire Shakespeare, and acclaimed, with Montesquieu, the beauties of parliamentary procedure. Horse-racing was introduced, and anglicism even became so pronounced that

powdered hair went out of fashion and the dress-coat came in. Then, tea—

But it is not my intention to trace a detailed history of this beverage. For our purpose, it suffices to know the origin of the custom (in Paris, at least), and to know that after the turmoil of the Revolution, the *merveilleuses* and the *incroyables* aided in bringing it back to fashion; that after the Restoration, the ladies of the court

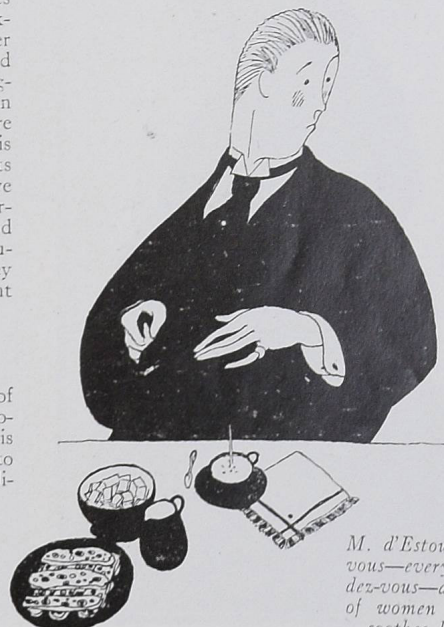
used it gladly, and that even in our times the consumption of it is enormous. Moreover, it is not tea in and for itself which interests us here; it is rather the amateurs of tea and, in equal measure, their various fashions of enjoying it.

Much ingenuity has often been shown in classifying these tea-drinkers under various heads,—as amateurs of Chinese tea, of Ceylon tea, of tea without sugar or with sugar, without milk or with milk, as amateurs who give teas (numerous enough), and as amateurs who go to teas (yet more numerous). I might mention others, many others, but I confess that to me all these divisions seem artificial and far-fetched and anything but satisfactory.

THE TRUE CLASSIFICATION

Such classifications appear to me to have no basis of essential difference, and if I had to decide the matter, I should boldly divide our amateurs of tea into two great classes, which would include all subdivisions,—the amateurs who drink tea for the pleasure of the drinking, and those to whom the drinking of tea is only a pretext. Needless to add, this latter class is by far the more interesting and the more varied, and in it honours are evenly divided between the two sexes.

In this class I should instantly place our friend Madame de Saint-Glinglin. You and I both know this charming lady of the *haut monde*. Three o'clock in the afternoon invariably finds her at her modiste's; four o'clock transfers her to her couturier, and precisely at five you may count upon seeing her impressive entrance at the Ritz. Madame de Saint-Glinglin comes dressed in the height of fashion, with a frock which stops at about her knee, like the frock of a small child, and



M. d'Estourdy has a rendez-vous—every day a new rendez-vous—and as the lateness of women is incorrigible, he soothes his nerves by tea

on her head a hat of monkey fur made on the lines of a grenadier's bonnet.

Madame de Saint-Glinglin takes evident pride in this costume, and her great anxiety is to know whether any other woman will wear a similar gown or hat. She takes her place at a table near the door and watches every newcomer with an agony of intentness. Heaven forbid that any other should have stolen the thunder of her hat of monkey fur! It is a quarter after five; tea-drinkers of both sexes arrive in crowds. Half after five arrives; the tea-hour is at its height. With increasing satisfaction, Madame de Saint-Glinglin perceives that no other costume can compare with hers, though it must be admitted that some are very striking. However, for this day, at least, our fair friend need fear no rival. She is decidedly the most beautifully gowned of all those present, and, conscious of her worth and with mind at ease, she enjoys the whiteness of the linen, the glistening colour of the china, and the soft murmur of conversation. Also, she drinks tea, but, as I said in the beginning, the tea is never her first thought.

I may say the same thing of my young friend, the little Baron de Gondremarc. It is useless to inquire as to the way he spends his nights and

mornings. For our purpose it suffices to know that on the stroke of four in the afternoon he is in full dress uniform, brushed, combed, polished from head to foot. Thus prepared, he begins the action. For a few minutes he may be seen exploring the rue de la Paix. Then, without further delay and most methodically, he begins his daily round of inspection.

At every fashionable tea, one after another, you may see him appear and disappear. At the entrance, he pauses, casts a comprehensive look about the place, as if seeking some one, waits, looks again, takes an undecided step or two, and finally decides to go to the tea-room on the next street, which he inspects with an equally serious attention. One could not exactly say that tea disgusts him, yet plainly this much-lauded beverage counts in his life only as a very secondary affair. And it is a curious fact that although the little Gondremarc is one of the most indispensable ornaments of every tea-room, he rarely lingers in one more than the time strictly required to make his daily inspection.

TEA AS A SOLACE

On the other hand, there is M. d'Estourdy, a tea amateur of another class, for whom it is the greatest struggle in the world to leave a tea-table, once he is seated there. Let us make no mistakes. M. d'Estourdy has a rendez-vous; each day he has a new rendez-vous and as he can never resign himself to waiting and as the lateness of

women is incorrigible, he strives to soothe his impatience by drinking tea. Hélas, the door opens only to admit strangers. Why does she not come? Isn't she ever coming? (first cup of tea). All about him happy couples are already talking softly over their teacups, and in the gallery above the violins talk of love (second cup of tea). Feverish, nervous, M. d'Estourdy tries to persuade himself that since all women are light and thoughtless, perhaps, after all, nothing is yet lost. But it is stronger than he, he cannot refrain from consulting his watch, and after he has consulted his watch, he drinks more tea (third cup). There is no human reason for believing that he will not, at need, drink yet a fourth cup of tea,—but here again it is unquestionable that tea serves above all as the means, the pretext, and that in filling his cup M. d'Estourdy has in his mind preoccupations of a very different and of a very much more absorbing order.

TEA À DEUX

I confess that I no longer belong to the class of M. d'Estourdy; I have renounced the gallant scheming of M. le Baron de Gondremarc, and Madame de Saint-Glinglin can only amaze me by her love of crowds and noise. Oh, let us not exaggerate! There was a time when I also frequented fashionable teas and even found pleasure therein.

Gradually, however, there has come with the years a love of peace and rest. Every age has its own pleasures, and now when I take tea, I take it at home. That sort of tea-drinking, also, has its charm. I remember a time when I drank my tea indifferently, I might even say negligently. It has required experience and more sedentary habits to teach me to appreciate the subtle flavour, and delicate perfume of the tea itself.

When tea at home and alone does not suit my mood, in these days, I go in neighbourly fashion and knock at the door of a dear old friend. This happens about twilight; as I enter, the lamp is just beginning to shed a pleasant glow; an armchair near the fire holds out welcoming arms. Nothing could be more cordial, more hospitable. Knowing my habits, my good neighbour graciously prepares cups and teapot.

"Well," she says, spoon in hand, "how goes life with you?"

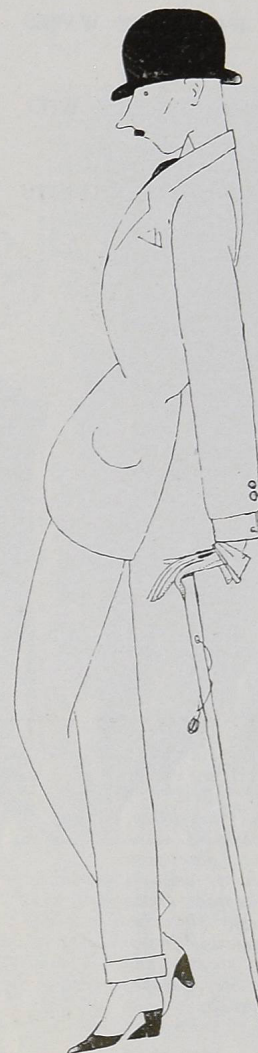
"Oh, not so badly," I reply. "At our age—



To my mind all amateurs of tea may be divided into those who drink for the pleasure of drinking and those to whom tea is only a pretext



Heaven forefend that another should have stolen the thunder of her costume, for it is the end and aim of the existence Madame de Saint-Glinglin to be bright particular star of fashion at every tea known to the Ritz



It is a curious fact that although the little Baron de Gondremarc is an indispensable ornament of every fashionable tea, the taste of that alluring drink is almost unknown to him. He is as you might say, a self-appointed chief inspector of the tea-rooms of Paris

pardon, I mean at my age,—one must not complain."

"And what news have you heard?"

"Not the least bit in the world, *chère amie*; I haven't left my own fireside. But you, I wager you have something new to tell me?"

"Oh, you know I see very few people. Still, it might interest you that they say the little Gondremarc lost two hundred thousand francs the other evening at *jockey*? Will you have some tea?"

"With pleasure. But what were you telling me, two hundred thousand francs?"

"I am telling you exactly what I heard."

"*Mon Dieu*, dear lady, but that young man will have his family bankrupt. They ought to marry him off."

"May I offer you another cup?"

"If you please."

"By the way, have you heard that the Saint-Blandins are not getting on together?"

"That can't be so, can it?"

"It is perfectly true. There is all sorts of gossip abroad about them. Will you have sandwiches or tarts?"

"Thank you, I think I will have both."

THE IDEAL WAY

Conversation rambles on in this vein, kindly and quiet. In truth, the more I think of it, the more completely am I convinced that in order to appreciate a cup of excellent tea at its just value, one must take it in the corner of a good fire, seated in a comfortable armchair, enjoying an intimate chat with an old and tried friend and amusing oneself with the doings and sayings of others, while occasionally forming charitable projects for future happiness, projects which do not entirely overlook the tried and highly acceptable maxim that charity begins at home.

JUST THINK WHAT THE WAVES
OF OUR ISLAND SHORES WILL
SAY ABOUT THESE BATHING SUITS

DESIGNS BY IRMA CAMPBELL

They may have told you in your gullible youth that it is the attraction of the moon that causes tides. It isn't, at all; it's the attraction of things like this. The suit is of taupe satin, lined with cherry red satin, belted with cherry red satin, and ended by cherry red satin trousers. There are details of cherry red embroidery and buttons, and a taupe rubber cap with a bunch of red rubber cherries.

(Below) No wonder so many fishes remain in the briny ocean when things like this are always happening there. This suit is of navy blue wool jersey, trimmed with rows of white soutache braid held down with round ivory buttons, and the same trimming happens to the wool jersey trousers. The collar and belt are of white wool jersey, and the cap is of blue and white striped rubber, draped into a turban.



No, gentle reader, it is not what you suppose; but merely that the designer's admiration for Red Cross nurses was still in her mind when she drew this delightful bathing-suit. It is of grey satin, with bands of white satin lined with red. The close head-dress is of white satin, and so is the collar, which is more than just becoming; it is an extremely efficient protection against sunburn, that enemy of evening dress.

Water, water everywhere, but not a drop to shrink,—for this bathing-suit is no shrinking little affair. It is of black satin, but the point of the thing lies in its trimmings of white oilcloth. The collar, the belt, and the hat are all of white oilcloth, and bands of it edge the tunic and trousers,—have you noticed how many of our best suits are stopping just short of trousers, this season? It is unquestionably being done.



A N A R T I S T I N L A C Q U E R



What is the mystery which impels? What desire sways these strange figures? This door when completed—the illustration represents only a part of the design—will be more than usually interesting. Miss Gray who is a successful artist in "oils," fascinated by the difficulties of lacquer, now gives it her undivided attention

(Centre, above) This beautiful screen of blue lacquer is very simple but most effective in design. By what process of rubbing, by what mixture of resin and colour, by what subtle feeling for decorative line her effects are produced, only Miss Gray knows, but the results are here for all to wonder at; for all to covet

SOME of us paint miniatures. Some of us, as Kipling puts it, "do things with a pen." Some of us weave strange tissues on hand-loom. Suspecting ourselves of histrionic ability we aspire to the stage, or cherish secret hopes of one day figuring in politics. But not one of us—is there, indeed, one other?—has chosen, as has Miss Eileen Gray, lacquer as a medium of expression.

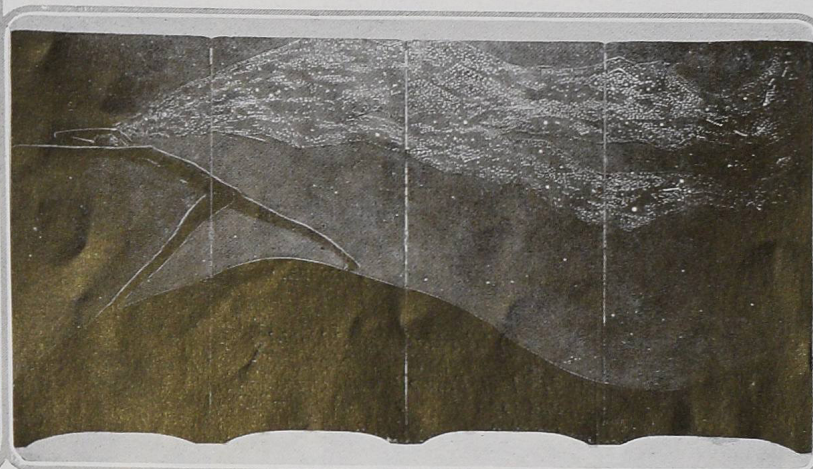
For years a successful artist in oils, it was in search of a new medium that Miss Gray opened, as it were, a lacquered gate and entered a new field. Her first production was a lacquered screen, and then, fascinated by the difficulties of the work, she made another; afterwards designing tables, chairs, and other objects which she executed in lacquer.

Artists saw her work and pronounced it good. Collectors saw it and added specimens of Miss Gray's lacquer to their collections. No less a person of taste than Doucet purchased the screen shown in the centre below. Very striking in colour is this screen, which is done in brilliant red lacquer. The nude figures are rendered in dark blue with just a suggestion of silver in the outline, which throws the figures slightly in relief, and the draped, mysterious figure is done in silver.

By what process of rubbing, by what mixture of resin and colour, by what subtle feeling for decorative line Miss Gray produces her effects, only Miss Gray knows; but the results are here for us all to wonder at, for us all to covet.

The difficulties of the work are great. Best adapted to lacquer are flat surfaces, which are carefully covered with cloth

Some of Us Paint Miniatures, Weave Strange Tissues, or "Do Things With a Pen," But Miss Eileen Gray Chooses Lacquer As a Medium of Expression



Influenced by the modernists is Miss Gray's art, so they say. But is it not rather that she stands alone, unique, the champion of a singularly direct free method of expression, and for this she has chosen the strange medium of lacquer. This design for a table-top, which dimly suggests the zodiac, is palely illumined by a silver planet

(Left) There is something Japanese in the spirit of this sand-grey table-top, where white fishes dart about a black pool, in which float strange grey leaf forms. Best adapted to lacquer are flat surfaces carefully covered with cloth or silk before the resinous gum is applied, thus rendering the grain of the wood for ever invisible

or silk before the resinous gum is applied, thus rendering the grain of the wood for ever invisible. Then—but it is forbidden to write of the manner in which colour is mixed with the gum, which, by a process of rubbing and drying—and lacquer perversely dries best in a damp atmosphere—results in the mirror-like, flinty surface we know so well.

Miss Gray is an artist of rather an extraordinary sort, expressing herself sometimes with a terseness which is almost Japanese, as in the sand-grey table-top reproduced in the centre of this page, where white fishes dart about a black pool in which float strange grey leaf-forms. Again, as in the design for a door shown at the left above, she stirs the imagination. This door when completed—the illustration represents only a part of the design—will be more than usually interesting.

All the shades of blue, made brilliant by much polishing, appear in the curious design for a table-top reproduced at the right above. This design, which dimly suggests the zodiac, is palely illuminated by a silver planet. Of blue lacquer again is the screen, still in an unfinished state, shown in the centre above, where dark blue mountains rear themselves against a paler blue heaven, across which streams a milky way of silver stars.

A. S.

(Left) A person of no less taste than Doucet purchased this screen. It is very striking in colour, being of brilliant red lacquer, with nude figures of dark blue, and just a suggestion of silver in the outline which throws them slightly into relief. The draped mysterious figure is done in silver

SEEN on the LONDON STAGE



Portrait by Hugh Ceall

Moussorgsky's "Boris Godounov" in English at Drury Lane, and an Episode in France vividly depicted by Harold Brighthouse

(Left) Mr. Robert Carter, who played Boris Godounov in Moussorgsky's magnificent opera, which was lately produced for the first time in English. Mr. Carter sang through the life tragedy of the unhappy monarch with fine dignity and resonance

(Right) Miss Marguerite Schia'tiel is half French, she therefore played "The Maid of France" with sympathy and spirit, wearing this lovely costume of white, blue, and green, designed by Charles Ricketts, and carrying a beautiful banner painted for her by the same artist

Miss Edith Clegg in one of the Russian costumes she wore in "Boris Godounov," in which she played the double part of the innkeeper and the nurse. Her rich voice was admirably suited to both these parts, which demanded rhythmic decision and emphasis



Portrait by Hugh Ceall

WRITTEN over forty years ago Moussorgsky's masterpiece, "Boris Godounov," was practically unknown outside Russia until 1908, and though it has been seen before in London with Chaliapine as the central figure, this new production came as a revelation to the majority of English people. Moussorgsky has taken as his theme Pouchkine's historic drama "Boris," and the remorseful torment of his soul, resulting from the murder of Dimitri, his child rival to the throne of Russia. The whole construction and direction of Russian opera being so different from Italian or German, it is interesting to have had an opportunity for close comparison, even admitting the disadvantages of a translated libretto. Boris, the man, is dogged with trouble chiefly of his own making. A false rival arises to contest his right to be Czar, and has a certain following in Poland. Boris with his overwrought imagination can never quite persuade himself that the impostor is not the real Dimitri returned to life, and persecutes himself accordingly with endless and morbid introspection. He is a most interesting character, typical of the Russian spirit, a strange mixture of inexorable cruelty and almost passionate tenderness. His love for his children is evident, and the expression of his solicitude for his little daughter when he knows her to be dying is one of the loveliest moments of the opera.

To all this, there was little movement. The dramatic interest lay in the music, which was enthralling; alternately dignified and barbaric, it embodied vividly the emotions of the characters, and no need was felt for more action on the stage.



Portrait by Hugh Ceall

"Boris" is unique in lyric drama by its lack of a love motive; there is one beautiful duet between two people, whose somewhat perfunctory amours have little direct bearing on the rest of the opera, but that is all. The two big moments of the opera are Boris's coronation and his death. In the first, Mr. Robert Carter rose to the occasion and showed a Czar, lonely and remote, in the midst of the acclamations of his people, to whom he sang his message with fine dignity and resonance, and in the death scene which is the culmination of so much mental torture he displayed real dramatic power. At the first performance he seemed stiff and reserved, but later his nervous rendering of this strong Czar, mentally torn and shattered to a ghostly semblance of his former self, reached a high pitch of intensity. The scenes have little continuity, and are spread over a long distance of time. As in all Russian opera, there is that curiously flat surface of dispersed interest which gives so much importance to the chorus. The peasant part-songs in "Boris" are of great beauty, they vary emotionally, sometimes full of lassitude, excited interest, or smouldering wrath, but always maintaining the mournful note which is insistent throughout the opera. Miss Edith Clegg took a double part, impersonating first the innkeeper in the second act, when the false Dimitri is flying for the frontier, and secondly, the old nurse, who takes care of Boris's children and sings folk-songs to amuse them. Her rich voice was admirably suited to both these parts, which demand rhythmic decision and emphasis.

THE NEW GAME OF PIRATE BRIDGE

The Sixth Article on the Game that is Supplanting Auction

By R. F. FOSTER

IN pirate, as in auction, every hand has two distinct values, depending upon the purpose to which it will eventually be put; attack or defence. Some hands are fitted for one purpose only: attack. Every hand upon which one makes a free or original bid should be fitted for both, or the bid is unsound unless it is pre-emptive.

In considering his cards with a view to making a bid, the untaught player usually falls into the error of looking at them from the attacking standpoint only. He will pick up six hearts to the king-jack, and the ace of clubs, and say to himself: "I ought to make at least four tricks in trumps (Elwell's valuation) and a club. My partner should have a couple of tricks somewhere. That is seven." On this estimate he bids a heart. With one more heart he would bid two.

But this bid is based entirely on the attacking value of the hand; on the assumption that hearts will be trumps. If hearts are not trumps, there is no defence against any other declaration; no help for the partner's declaration, except that solitary ace of clubs.

The fundamental principle of sound bidding, whether for auction or pirate, is to guarantee the prospective partner the probability of four tricks if the suit named is the trump, or two tricks if it is not the trump. That is: an average of four tricks for attack; two tricks for defence.

This theory of bidding is the result of four years' experience with all sorts of systems. It has been found by the exhaustive analysis of hundreds of hands that a five-card suit, headed by two sure tricks, ace-king, ace-queen-jack, or king-queen-jack, will yield four tricks on the average if that suit is the trump, and two tricks if it is not the trump.

It is the length of the suit that gives to it its value for attack; it is the high cards that make it valuable for defence. Length in the suit will never justify it as a free bid unless the defence is there also. It is sometimes remarkable how this apparently trifling difference will affect the result. Here is an illuminating example. The hand was played at auction and afterward at pirate, in a duplicate match:—

♥ 7 5
♣ 10 2
♦ Q 9 7 3
♠ K J 10 4 3

♥ A Q 8
♦ Q 8 7
♣ A K J 6 2
♠ Q 2

	Y	
A		B
	Z	

♥ 10 3
♣ K J 10 4 3
♦ 10 8 5
♠ A 9 7

♥ K J 9 6 4 2
♣ A 9 6
♦ 4
♠ 8 6 5

Z dealt and bid a heart. This is not a legitimate bid, because there is no defence in hearts. Tested by the Whitehead scale of values, the hand is worth 6 only, or 2 below the minimum for a free bid. It is an attacking bid and if there were no other it would be sound, as Z can make the odd trick if hearts are trumps. But the three other players have something to say about that. A bid two diamonds, and Y went two spades, denying any assistance in hearts.

B has 9 values in his hand, 3 in clubs and 4 in spades, to which he might add for three trumps and a ruff on the third round of hearts, as will be explained presently. This being at least 2 more than the 7 values that his partner expects, B assists the diamonds, bidding three.

It is easy for A to see that B's assistance must be in the black suits, so he bids three no-trumps. Y does not see how he can make it, and as it is what is called a free double, Y doubles three no-trumps and leads a heart.

The queen wins the jack, the clubs are cleared, and as Z has lost his re-entry, he abandons the hearts and leads a spade to his partner's declaration. Now four clubs, two diamonds and the ace of hearts win the game, 60

below the line, 30 above and 125 for a game won; total, 215.

The reader is asked to transpose the queen and jack of hearts, leaving every other card as it stands. A still has the hearts stopped twice, but Z now has a legitimate heart bid, having 4 values in hearts and 4 in clubs. The rest of the bidding is the same, the final declaration being three no-trumps by A, doubled, and a heart led by Y.

If A holds off for the Bath coup, the queen of hearts holds, and Z leads a spade, gets in with the club ace and gives Y four spade tricks, saving the game. If A wins the first heart and clears the clubs, Z still leads the spade. Now B makes four clubs, but the two diamonds will not win the game. If A finesses the diamond, as the only chance for both game and contract, Y makes two spades and leads a heart. This leaves A down 100, less 30 aces, a difference of 285 points, all due to the fact that Z had no defence in hearts, which he should have had.

KEEP ON BIDDING

At pirate, there is no risk whatever in a player's keeping up the bidding as long as he thinks he has a chance to get an acceptor. It is quite a common occurrence for a person to hold nothing but five hearts or spades, which are not declared until several other bids and acceptances, and to find the strongest hand at the table accepting those five cards as the trump suit.

At auction it is a common fault to stop bidding too soon. Nothing has shown this so conclusively as the bidding on the same hands at pirate. One cause of so many contracts being set at auction is undoubtedly the tendency of the average player to quit bidding before the best declaration for the two hands has been found; just as in pirate the average player quits before he has made sure that he has the right partner. As an example of how far a player may have to go at auction, take this hand:—

♥ 3
♣ J 8 4 2
♦ 10 8 4
♠ J 7 5 4 2

♥ 10 8 6 5 4
♣ A 7 5 4
♦ Q 6
♠ 9 3

	Y	
A		B
	Z	

♥ K 9 7
♣ K 7 5 3 2
♦ A K Q 10 8

♥ A Q J 2
♣ K Q 10 9 6
♦ A J 9
♠ 6



At auction Z dealt and bid no-trump. Y followed the conventional rule and took him out with two spades, which B doubled and Z bid three hearts. Z would have denied the spades with three hearts, even if B had not doubled. Y then denied the hearts with four clubs, and they made the contract with four honours. If either Z or Y is left with any of the previous declarations, he will be set.

Suppose Y does not take his partner out with two spades. Then B will bid two spades, asking for a lead, and if he is left with it he will make it, and 72 in honours besides. If Y goes back to no-trumps, thinking he has the spades stopped, Z will be set, because a diamond, club, and five spades must make if A knows to lead a spade.

At pirate, all this groping round for the best bid between the two hands which are forced into partnership by the accident of their position at the table is done away with. Z would start the bidding on this hand with a spade, fishing for a no-trumper. Y would accept on length and B would bid two spades.

If Y did not accept the spade, B would, and if Z went to no-trumps, B might accept that also, because if he refused there might not be another bid; but with B's cards he would rather let the no-trump bid lapse, and have it return to the accepted spade, so as to score the 72 in honours.

An interesting variation would be if B doubled Y's acceptance and then refused to accept the no-trump bid that would follow, by Z. This would bring it back to the doubled spade, and Y would take himself out with the clubs, bringing about precisely the same situation as at auction. After that, Z would probably pay no attention to B's bids, just to punish him for not accepting the no-trump partnership when it was offered to him. Of course, B might make it interesting by bidding three or four spades, so as to tempt Z to relent. Another example of not quitting too soon.

REBIDDING AND ASSISTING

There is one department of the bidding that has been largely improved upon since the introduction of pirate, and that is the assist. A player rebids his hand when he increases his own declaration without waiting for his partner to speak. He assists when he increases his partner's bid, after it has been overcalled by an opponent and before the partner has a chance to rebid. This distinction is sometimes technically important.

Suppose Z deals and bids a spade, A two hearts. If Y bids two spades, he is assisting. But suppose A and Y pass, and B bids the two hearts. If Z bids two spades, he is rebidding his hand. Now, if A goes to three hearts, he is assisting B; and if Y goes to three spades, he is assisting Z.

If one will watch the play in the average social rubber, or even in some of the better clubs, one will probably be ready to agree with me that not one person in a thousand understands the values required to rebid the hand or to assist the partner. What one will see is a fine assortment of guesses, most of the rebids being based on optimism, and the assists on imagination.

As it does not matter whether the game is auction or pirate, the principles being the same in each, all one has to do is to forget for the moment that the player who has accepted one's bid is not sitting opposite. Once having mastered a sound system of rebidding and assisting at auction, it can be applied with equal advantage to pirate; or, if it be the pirate system that is first learnt, apply it to auction.

Having accepted a spade bid, if the player refuses to rebid his hand, he shows nothing but the values required for the original bid. If you go to two spades over an accepted bid in some other suit, it is precisely the same as if you did so with the original spade bidder sitting opposite you at auction. The thing to learn is the exact values required to rebid a hand, or to assist.



Photo by Hugh Cecil

L A D Y C H I C H E S T E R

Lady Chichester, who is the wife of Sir Edward George Chichester, has one son, Edward John, who celebrated his first birthday a few months ago. Sir Edward Chichester has been both sailor and soldier, and won promotion during the Boer War. He now holds an Admiralty appointment

THE RICH MAN'S BURDEN

The Watchword "Noblesse Oblige" Does Not Comprehend

the Whole Duty of Wealth in War-time. Armageddon Has

Thrown New Responsibilities Upon the Rich. They Must

Keep Watch and Ward, Not Only Over Themselves, But

Over the Man-servants and Maid-servants Within Their Gates

"WAR is a great leveller." Like all common-places, the phrase has a certain justification. Danger strips away the masks of conventional life; monocles are not worn in the trenches. It is probably true that the brotherhood of men is never nearer realization than on the battlefield. And at home, even, war has to some extent a consolidating influence. Those who are linked together by common hopes and common fears cannot be parted by the artificial barriers of the old social system. The dug-outs of the dowagers are being blown in; and the surprising selection of some of our "war-brides" is the result of the operation.

BUT the less romantic difficulties of the time provide rather a distinction than a common sympathy between classes. Above all, the incessant rise in food prices arouses violent class differences. Of course, the rise is shared by the rich and poor alike; but its relative importance is very different. An increase which is regarded with equanimity by those whose income is sixty, forty, or even twenty pounds a week provokes despair among those whose income is as many shillings only. It threatens the inconvenience, perhaps, of the former; it threatens the livelihood of the latter.

THE well-to-do classes have, it is true, in this as in other war requirements shown no lack of personal patriotism. They have obeyed the varying dictates of the Food Controller with unvarying loyalty. They have feasted breadlessly and meatlessly. They have conscientiously called for pickles instead of for potatoes. It happens, however, that the more expensive articles of diet which they are authorized to consume are not actually repugnant to their tastes: the path of Duty and of Choice, for once, coincide. In a good many cases, indeed, there is no choice. The weakness of the flesh or the demands of the figure impose a more despotic régime than the whole House of Lords could exercise.

THE millennium has not yet arrived; the hungry have not been filled with good things nor the rich sent empty away, even by Lord Rhondda. The poor tend, therefore, to regard with some scepticism the self-denying ordinances of the rich. They look upon meals as a matter, not of choice, but of constriction; not as a diverting occupation, but as a distressing necessity. With their limited experience of pleasure a good dinner is to them, as to the aged, the supreme consolation in life; and they indulge their robust appetites with unblunted enthusiasm when they get the chance. Who can blame them? They can literally plead extenuating circumstances. The chance is not frequent or we should all be famished.

BUT there is one class which combines the privileges of the wealthy with the ideals of poverty—domestic servants. They have the combined opportunity of satisfying their appetites without the restraint of responsibility; and all investigations show that there is a great deal not merely of over-indulgence but of avoidable waste in large establishments. Such waste is treason, and must be stopped. This cannot be done by creating another new department or by commandeering another new hotel. It cannot be done by stationing a policeman beside each cook, much as they would like it. The Force is too depleted. It has got to be done by the mistress of the house. Her duty is not finished when she has enforced abstemiousness, with the wiles of woman, on the unruly males who adorn the house; she must extend her sway to the dominions downstairs.

"WHAT an idea," you may murmur. "They will listen respectfully and behave exactly as before. You can't change their ways." Of course, you can't, if you leave them to choose; they like having their ways. But you have got, not merely to lecture them, but to look after them. You nibbled a morsel of a succulent joint on Sunday? Pursue that joint, if necessary, to the bitter end. Omelettes can't be made without breaking eggs? But it is not necessary to break a score of eggs to furnish a little *déjeuner à deux*.

OR perhaps you will say: "I leave all that to the Housekeeper. Heaven knows, she's extravagance itself, but I can't do without her." But can she do without you? She isn't likely to give up her easy chair to become a bus conductress or a dentist's assistant; her charms are too mature for a permanent clerkship. A little supervision will be good for her soul. "But," you say, "the time! I am far too busy." That, Madam, is, with all respect, a confession of despair. Everybody's busy; but the first business of the chate-laine is to control her household. And a little time devoted to the task will be amply repaid.

IT is the personal element that counts. *Noblesse oblige* is too often misconceived as meaning *Noblesse négligé*; as if attention to detail were beneath respect. But it is not elevating to overlook things. The rich must take up the burden of responsibility which attaches to their position and act as Evangelists of Economy. Germany, like Mr. Colman, relies on what we waste; the women of England must prove the mutability of their sex by upsetting his calculations. Otherwise, we may yet feel the pinch. Sydney Smith thought Heaven must be like eating *foie gras* to the sound of trumpets; if his rations had failed, however, he would probably have found the trumpeting too realistic and the *foie gras* unsustaining here on earth.

BRITAIN'S EFFORTS *and* IDEALS in the WAR

Lithographs By Celebrated British Artists To Illustrate Britain's Efforts And Ideals In The War

A CERTAIN number of British artists, working in unison, have endeavoured to put on record some aspects of the activities called forth by the war, and the ideals by which those activities are inspired. As it is not likely that this will be the last attempt to give expression of the kind to the theme, it is relevant critically to examine the lithographs now on view at the Fine Art Society. The exhibition is divided into two sections, one representing the ideals that Britain, with her allies, has at heart; the other portraying the colossal British activities to achieve those ideals. To illustrate these two sections of the programme different kinds of ability are required. On the one hand we have to look for artists with that rarest of all gifts, eloquence in symbolic design, and on the other for the zest for reality, which indicates imaginative sympathy with life.

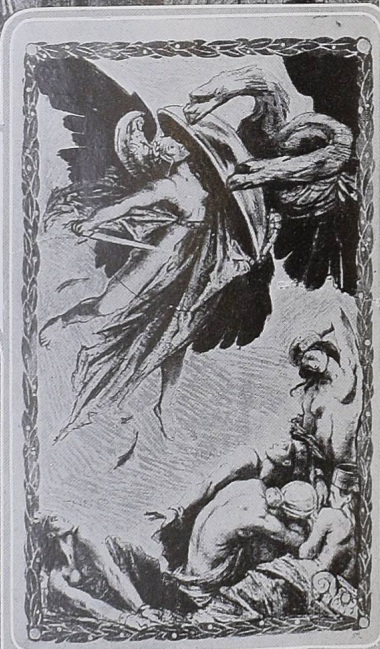
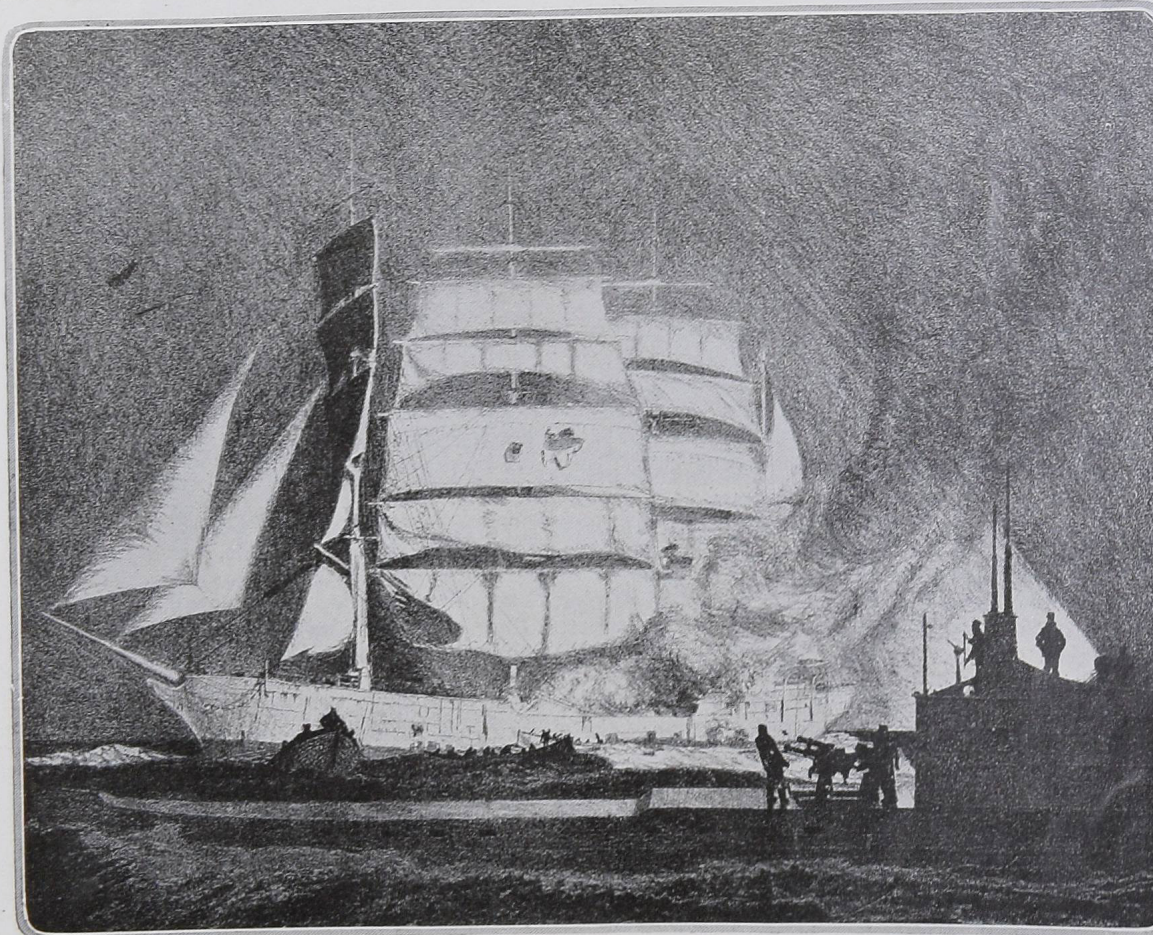
Let us take the latter section of the Exhibition first, that illustrating Britain's activities. Here one has little hesitation in giving first place to the lithographs of Mr. Charles Pears. Many of the exhibitors seem so preoccupied with purely stylistic qualities that the sense of contact with life is hardly perceptible in their work at all. This artist brings us vividly face to face with the violent conditions of war however far behind the battle-line.

Mr. Pears's theme is "Transport by Sea." He has six lithographs. Every one of these has the power to thrill and excite the spectator. They seem



"Maintaining Overseas Forces," by Charles Pears ("Transport by Sea," 5)

"Maintaining Export Trade," by Charles Pears ("Transport by Sea," 2)



"Italia Redenta," by Charles Ricketts (H)

the result of immediate contact with life, and they give a representation of it beside which the images of photography seem like icicles. There is the warmth of sympathy here with the exploits depicted, and the fire of execution which enthusiasm inspires. We cannot but set all this above beauty which is irrelevant to the important business the artist has in hand. Yet there is beauty here, and a regard—but not, as shown in some of the works on view, we regret to add—an affected regard for beauty. Blacks and greys are subtly enough treated with the chalk of this artist, and the two lithographs of his which seem most perfect are "Maintaining Export Trade" and the "Place of Safety." I do not see how any one can look upon them without admiring both the exceptional skill and the power to persuade that here we have the truth. I find no other lithographs in the exhibition comparable with these for power to convince us of fidelity to truth, and



"Heavy Work" by A.S. Hartrick, A.R.W.S.
("Women's Work," 6)



"The Furnace," by George Clausen, R.A.
("Making Guns," 2)

to bring sharply home the labour, devotion, and courage of those who serve on the sea.

If this series by Mr. Charles Pears has called for comment at length it is because of its success in making a direct appeal. It, therefore, it must be placed first among the lithographs that set out to represent actualities, so we must turn to the lithograph "Italia Redenta," by Mr. Charles Ricketts, for true appreciation of the scope of symbolic design. Too many of the artists here exhibiting have failed to understand that emblematic art dwells on a height to which it can draw up forms from the lower plane of reality for its purpose, but it cannot come down and occupy those forms, and assume a material aspect, fitting to itself impossible clothes, lent to the artist by his friends and relations: the judge, the soldier, and the lady who acts a Greek part in tableaux. Symbolic art moves at an altitude. It is spiritual. Mr. Ricketts's design shows the complete freedom of what is abstract and what is ideal, and the beauty that conforms to the spirit. It is powerful because it is not spoilt for its spiritual mission by association with the underworld of actuality. There any base or humorous fancy may attach itself to objects realistically represented.

Mr. Eric Kennington is a draughtsman of exceptional skill. His art appears to descend from that of Madox Brown. But it is curious that for all his pre-Raphaelite regard for detail his soldiers in the trenches seem somewhat remote from actuality. From the very style of the drawings they seem to belong to a world of the past. Often they make one think of Boyd Houghton and the illustrators of the magazines of the sixties. The atmosphere of the work is as remote from the terrible year of 1917 as the style.

Mr. George Clausen's "The Furnace" is a fine contribution, for while retaining stylistic success it yet seems to confront us with tragic splendour.

It would almost seem from the line that I am taking, that I imagined that purely artistic qualities could be separated from the presentation of the subject at



its best. But that is the very opposite of what I wish to show. Precisely the virtue of the finest art compared with inferior art is that it presents the subject in a more poignant way, so that the "subject" of the picture penetrates the mind of the spectator as if it was barbed, as it is indeed by style. But the style that penetrates is never the self-conscious one. That style becomes like cotton-wool between us and what the artist has to say. A fault of modern artistic life—viewed in the light of what is attempted in this exhibition—is that too many artists of established reputation have seen nothing of life except through studio windows, and have met no one, in their business, except models. Merely putting the latter into soldiers' clothes will not create the atmosphere of war. And it would not be fair to the aim which this exhibition has in view not to show that this sort of art can be detected, and that it is ineffectual no matter with what exquisiteness it is done.

Mr. Muirhead Bone has always been first among artists who have shown that every resource of art sincerely employed brings out more and more clearly the significance of the subject chosen from actual scenes. But that variety and sensitiveness of line which gives such vitality to his etchings and drawings fails him with the lithographic chalk in hand. The black line never seems to soften into a grey one in his lithographs, a monotony of line, hard and unsympathetic, characterizes them, so that they slightly weary us. His compositions are as intricate and stimulating as ever. They show that zest for reality which is genius, but we are not held by these lithographs, with touch so unsympathetic, as we are by his dry-points and pencil drawings; those by infinite modification of touch or by a prim delicacy of pure line have been among the most fascinating things of contemporary art.

X.

"Over the Top," by Eric Kennington
("Making Soldiers," 2)



Rare and lovely old pillow lace from Lille is a fortunate possession for any woman. With its soft folds drawn round her shoulders she is well equipped for the battle for the survival of the prettiest. As an added weapon she carries a navy blue bead bag, decorated with yellow and green beads

OLD LACE OF EXQUISITE DELICACY RESTORES THE FRESHNESS OF YOUTH TO THE GOWN OF A CERTAIN AGE. ITS FRAGILE CHARM IS EMPHASIZED BY THE TOUCH OF A BEAD BAG



When a dainty boudoir cap has descended in a direct line from the original Dutch model and has been concocted with infinite skill from old Dutch embroidery appliquéd on handkerchief linen, real Valenciennes lace and insertion, then the bewitching head it seeks to hide becomes irresistible, as you see at a glance

Brussels point may be turned to many decorative uses, but it has seldom been so becomingly serviceable as in the form of this filmy scarf of exquisite work, sufficient in itself to revivify a tired gown. The bag shown with it is of black faille with bands of red, blue, and steel head embroidery



What makes this little Parisian bag so new and so exclusive is the hand-carved mount of pale clear tortoiseshell. The puff is simple and of black faille, and the charming lining of rose and white chine silk is a most engaging sight

DEBENHAM AND FREEBODY

Because the lace-makers have left the north of France and are busy elsewhere at rather different work, this scarf of crêpe Georgette with an antique Binche border has a double interest—the romance of today added to the romance of the sixteenth century. The quaint modern bag is an intricate arrangement of bronze and gold beads

Her face, be it ever so lovely, matters not if she will wear this old Empire veil. It is first cousin to old Buckingham lace, and is made of deep cream net with a bold design darned in with an ordinary needle. In its early youth it was used as a mantilla, but now it has descended to the wearer's slender shoulders



SOLEFUL UNDERSTANDINGS and AMBITIOUS HATS

Overcoming War-Time Difficulties Which Limit Their Selection, Shoemakers Have Succeeded in Giving Us Several New Models To Carry Us Through the Autumn



MODEL FROM
ESTELLE DURANT

A black straw hat wreathed with appliquéd white yellow-centred daisies, purple blossoms, and green leaves and a flat blue bow that should win the heart of every belle



A chin-strap, usually the prerogative of the very old or the very young, is here tied beneath a pretty head covered by a black faille hat, ornamented with two bright red buttons



THERE are varying theories as to the smartly-shod foot. There are those who follow each change in length of vamp, shape of toe, or height of heel. But there are also those who believe the foot to be of classic shape, and not a thing to be squeezed or thrown out of position because some motor-bred *élégante* suggests that it should. There is a slightly pointed toe and medium heel that gives proper support to the foot and accentuates its best points while concealing its faults. This is the shape we are showing. It is made of every variety of leather and skin. There can be no discussion of skin substitutes for leather, for all prepared skin is equally rare, but woman would cheerfully wear uppers of any description on her boots were she convinced that her deprivation benefited the all-considered Person at the front, whose needs and uses for leather are apparently infinite.

The lady in the illustration has just been laced by her maid into a red-brown leather and cloth boot that is so high that it will meet the requirements of the shortest skirt, even when the wind is buffeting. The sole is heavy enough to make it a good walking boot and light enough to keep it elegant. The heel is of medium height and curve.

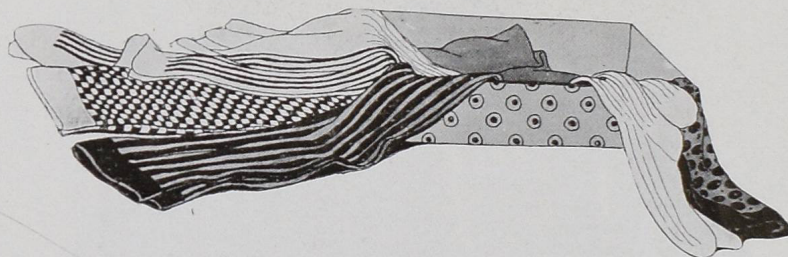
In the left corner there is a new model. Its little pointed tongue springs in a beautiful line from the instep; smart to a degree, it has no hint of eccentricity. The heel is slightly high and curved. This model is of green crocodile, but it is made also in other colours and materials.

In the next shoe the lacing band and back and front portions are of black patent leather, and the wee remaining bit is of dark brown antelope. For street wear it is tailored exactly enough, but it is light in sole and curved in the heel so that it is suitable for dress wear.

The boot on the tree has a dark brown crocodile vamp and heel

This hat would tempt the sun to shine for the pleasure of beholding its black and white freshness—black straw encircled by white satin. The crowning points are two white bows supported by black straw rings

A forerunner of Autumn's hosiery surprises is a stocking of heavy silk knitted with wide ribs made in many shades. Fine-patterned cashmere will remain to comfort the country maiden yet another season



BOOTS AND SHOES FROM ALAN MCAFEE

and a grey antelope upper. The treatment of the crocodile and its colour is subdued, keeping the boot well within the limits of good taste and smartness. Like a perfect glove, a good boot should be a note of beauty in the costume, but inconspicuous because of its perfection. Another boot has a black patent leather vamp with a brown antelope buttoned strap.

A court slipper in black satin has a rhinestone bow knot, and another is of patent leather with a tongue and cut steel buckle. The idea is classic, but the proportions, the balance and the curve of the heel, and the workmanship give particular attention to the fundamental principles of footwear. A good shoe should be as finished to look upon within as without. An upper lining of brocade is charming, coloured to suit the leather.

A new idea for waterproof soles, designed for the trenches, may be applied for feminine winter wear. The lower edge of the upper is turned over the edge of the extension sole so that there is no seam between sole and upper through which water can leak.

A new idea for an autumn stocking is a heavy silk knitted in wide ribs, giving a striped effect, which shaves from the ankles any small appearance of thickness which might come from the weight of the silk. This stocking is made in almost every shade, and is soft to the touch and very smart and practical. It would seem that patterned cashmere will remain another season the stay and comfort of the sporting maiden and of all those people whose work compels them to wear sturdy tailored clothes. There are some very charming designs in subdued colours on a ground of grey, dull green, and brown wool.

This lady is surrounded by many kinds of new boots and shoes, all embodying the theories that make a smartly shod foot. A green crocodile model has a little pointed tongue, another shoe has a brown vamp and grey antelope upper





Ira L. Hill

RUTH ST. DENIS

THE EDUCATION of the DANCER

THE words "classic" and "interpretative" have been so indiscriminately applied for the last ten years to every chiffon-clad, bare-footed dancer, regardless of the fact that many of them were manifestly neither "classic" nor "interpretative," that the words seem to have lost somewhat of their original value. Many personalities have given many and varied interpretations to this modern movement; yet all these dance expressions of the past decade have been part of one great wave, which plainly demands to be more adequately named. Personally, I think we should call this school of free individual dancing which has grown up among us, "The American Dance," regardless of the source from which it originated. The distinguishing note in this American dance is its wholeness.

The spirit of the aspiring youth of America is not amenable to the arduous and irksome requirements of the classic ballet, the old school of the dance as evolved in Italy and France and developed by Russia. Nor is the American artist satisfied with the result of such training, which dictates performances patterned after the triumphs of past generations and is stifling to individual expression.

A FLEXIBLE METHOD OF TEACHING

It was in answer to this need for a freer and more flexible method of instruction in the dance that we, Mr. Shawn and I, founded "Denishawn" at Los Angeles, California, nearly three years ago. That there is a great need for such a school of the dance is proved by the number of young dancers who flocked to us.

"Denishawn," the Ruth St. Denis school of dancing and its related arts, is located almost in the heart of Los Angeles, but it is situated on the top of a hill and is so completely surrounded by tall eucalyptus trees that once within the grounds, there is a complete sense of isolation. It was formerly the home of a famous southern California architect, is built in modified Spanish style, and has beautiful and extensive grounds. It is only ten minutes' walk from the shopping district of Los Angeles, but it is completely isolated from the city itself. There is a large swimming-pool in the grounds and a number of beautiful peacocks. The big classroom is built out under the trees, and by far the larger part of the work takes place in the open air, on a smooth floor, which may be

(Above) *The Harvest Dance*, the newest of the productions of Ruth St. Denis and Ted Shawn, asks no adventitious aid of oriental beauty in costumes and settings, but depends upon that beauty of human motion which is the foundation of the American revival of the dance, and which forms the basis of the work of these two founders of "Denishawn"

At "Denishawn" There is No Creed of the Dance,
But the Will to Discover the Talent of the Dancer and
Develop It Along the Lines of Original Inclination

By RUTH ST. DENIS



Photograph by Anne Brignan



Photograph by Weston

protected with canopies at need, and which is equipped with mirrors to aid in practice and with an arbour for the musicians at one side. The girls wear as a uniform, during all classes and private lessons, the one-piece bathing-suit of khaki colour, and all class lessons and all Mr. Shawn's private lessons are given out of doors.

There are also classrooms indoors, where more intimate dances requiring a sheltered atmosphere are created and planned. Large comfortable dormitories have been built in the school grounds, so that the girls may work and play and sleep out of doors every hour of the twenty-four, and so acquire that wholesome freedom of living that is the basis of our dancing.

Paradoxically, the system of training at "Denishawn" is complete absence of system. We believe that to be one's best self is better than to achieve the cleverest imitation of some one else, and on this simple basis "Denishawn" rests. The development of the individual is placed first and foremost. It is no part of our ambition to turn out many pupils, all of whom are immediately distinguishable as products of the same system. We seek by every possible means to discover the nature of the talent of each individual, the kind of dancing which each one does best, to which the whole personality of the pupil is best suited.

In the faculty at "Denishawn" all schools of the dance are represented—purely classic ballet of the Italian, French, and Russian schools, national dancing of various sorts, the Greek dancing which was first given to this generation by Isadora Duncan, and finally the entire gamut of East Indian, Egyptian, Japanese, and other oriental dances, which I myself have developed.

DANCING FOR MEN

Mr. Shawn, after years of study, discovered that there was not in existence anywhere at the present time a system of dancing

which was really designed for men. All the ballet was preponderantly feminine, with but a few subordinate unimportant variations for men dancers. He has therefore made a study of the basic principles of motion in relation to virile dancing, and he offers the results of that study to the men students at "Denishawn." Last summer he brought out a group of eight men whom he had trained in a Greek Pyrrhic Dance and an East Indian Hunters' Dance. It is interesting to note that this group

(Left) Among its most successful results, "Denishawn" counts Margaret Loomis, a girl from Los Angeles, who has found in dancing a satisfying self-expression. Her talents were along Far Eastern lines, and she attained great success in the daintily dramatic "Lady Picking Mulberries." She is photographed as a "Cherry Blossom Girl," in her own garden

of men dancers, American men, American trained, received the most enthusiastic applause accorded to any item on the programme during the evening on which they appeared.

With this catholic fund of material, this interest in the many different phases of the dance Mr. Shawn and I meet the entering pupil. And the system of training which we offer, we call the "individuality" system.

THE INDIVIDUALITY SYSTEM

The first step in this training is a "diagnosis lesson," in which we study the new pupil. She is allowed to dance anything she may have learnt previous to coming to "Denishawn" or may have created herself out of her love for dancing. She is given various fabrics with which to costume herself, and she tries to improvise to various rhythms and tempi of music. After working thus with her through this first lesson, a "prescription" is made out. This prescription lays down a certain definite course of training—technical exercises and the acquisition of certain dances which are best suited to her personality. After mastering this task, she returns and performs before us the dances which she has learnt.

After this period of studying the pupil, dances are created for her, movements planned, the music chosen, the colours and the fabrics of the costumes worked out, all to accentuate the personality of this pupil and to place the emphasis on those things wherein she is, by temperament and physical build, best fitted to excel. The result of this is a unique product, perhaps contrary to many traditions as to its art form, but more nearly expressing the pupil's personality than anything to be achieved through a fixed dance. With this system, we have developed a number of dancers who have gone upon the stage equipped with a unique style of dancing with which to please the public.

One of the most interesting results of the "Denishawn" training is Margaret Loomis, who is now playing leading parts with the Lasky studios. Miss Loomis was with us all last season and has spent two summers at the school. She is a girl from Los Angeles, who had wished for real self-expression, but because of her social position and the lack of necessity for work, had never been allowed anything but social activity. She became self-repressed and, because of

her really deep and intense nature, almost morbidly introspective. The "Denishawn" training helped her to swing the pendulum the other way, to let her emotions find vent and satisfying expression. However, she was not a facile pupil in the sense of responding quickly or well to steps or technique. Her talent lay along the lines of the dramatic, with a Chinese or Japanese tendency both in manner and appearance. The dance which was created for her as a solo and which she did with us last year, was Chinese, following a delicately dramatic theme, and was called "The Lady Picking Mulberries"; it was while she was doing this

and many of the properties were made by them. Thirty-six of the principal dancers in the pageant were "Denishawn" pupils, and the rest were recruited from the classes of the summer session of the University of California.

Our procedure in this performance at Berkeley was that which we follow in all performances. Our training does not stop with the teaching of the dance itself. On the contrary, we try to give each pupil a comprehensive dance training, and with it an all-round practical education in all those matters related to the dance in its finished production. With these, every dancer must deal sooner or later if he tries to bring any original idea to fruition.

A course of lectures at "Denishawn" teaches the relation of music to the dance, and is given by an authority on the subject. There are teachers of the Jacques Dalcroze eurhythmics, trained in the Dalcroze Institute in Dresden, and there is a craft department where a pupil learns the actual making of many of those accessories to costume which

(Continued on page 56)



© Strauss-Peyton Studios



Photograph by Weston

(Above) The ambition of the St. Denis Company to serve as a clearing-house for talented dancers has been realized in Evan-Burrows Fontaine, for it was Miss St. Denis who discovered her perfection as a dancer of East Indian motifs. Miss Fontaine is now touring in America with her own company of dancers

(Left) The greater part of the work at "Denishawn" is done out of doors in the beautiful grounds, shaded and secluded by eucalyptus trees. A "Denishawn" pupil, Elizabeth Gray, is here receiving a lesson in pose from Miss Moore, Mr. Shawn's assistant, while another pupil, Helen Jesmer, stands near



(Right) With such an apron in which to keep these odds and ends, as dear to the heart of the true gardener as the workbox to the needlewoman, every woman wants to become the keeper of her garden. It is made of blue linen, banded with black and white check "primitive" print



(Middle, centre) What modern garden would be complete without the presence of some fair Amaryllis, daintily clad in a smock of brown linen, set over natural linen trousers. Peacock blue and dull red roses of cretonne are applied on the smock, the hat matches the costume



The choicest fruit would surely think its rightful home the basket of her who gathers it clad in a smock in which dark green and natural linen are set over a border of black velveteen designed with fruit and flowers in natural shades



It must be the ambition of every seedling to grow big enough to see this smock where roses grow on a background of unbleached linen edged with mulberry pink bands. The leghorn hat, a screen between maid and sun, is lined with mulberry pink



CLAD IN THESE SMOCKS FAIR
GARDENERS ARE AS PRETTY
AS THE FLOWERS THEY GROW

Mary, Mary, quite contrary, how does your garden smock go? Of saxe-blue linen with mauve linen bands and spots glued on in a row. And the spots are of orange, which is the colour adopted by the leather neck-straps fastened by mauve buckles

She waters her garden all unaware that she herself is a fair flower in a smock of navy and natural striped linen-weight canvas with an occasional orange and green stripe, a green linen skirt, and pearl buttons. The hat follows suit



THE OFF-DUTY HOURS OF THE DINING-TABLE

THE nudity of the dining-room table between meals has an unaccommodating habit of intruding itself on the finished harmony of the rest of the room. This uncompromisingly bare appearance has to be circumvented, and to the lover of completely finished things it is an amusing pastime to evolve fresh ideas for original coverings and arrangements. The table being usually of fine and beautiful wood, it is a pity to cover it entirely with the old-fashioned cloth. In one well-known house in town the dining-room table when off duty is covered with a centrepiece of very lovely lace and embroidery, which is protected by a glass top. A silver vessel filled with flowers completes a treatment that is both dignified and pleasing. This dining-table is illustrated in the middle of this page.

TABLES OF LESS FORMAL ORDER

The refectory table offers more scope for fantastic and imaginary treatment than ordinary round or square tables. It may be pushed back against the wall when not in use, as in the photograph in the upper middle of the opposite page, in which is shown a beautiful piece of ecclesiastical embroidery thrown over the centre of the table, and on which is placed a black Capri bowl filled with iris. Bronze and white Venetian glass candlesticks with black wax candles stand on either side. The delightful fruit dishes are of the same Venetian glass filled with glass grapes; bronze, lemon yellow and purple make up this rich colour scheme, the purple and yellow of the iris being repeated in the grapes and in the embroidery, the whole setting breathes harmony and repose.

THE ESSENTIAL IN HARMONY

At the lower right on the opposite page is another idea which uses embroidery as its basis. The flat bronze bowl holding fruit is the work of Marie Zimmerman, and the statuette is a "Dancing Faun," by Edward McCarten; together they form a decidedly original and interesting centrepiece. The sideboard is intentionally arranged with the greatest simplicity, its level surface just broken by two symmetrically placed urns, making a quiet note against the rather elaborate background of tapestry. At the lower left on the opposite

There Are Many Solutions of the Problem of What to Do with the Dining-Table When Its Polished Surface Is Bare of Silver and Fine Linen

page is another suggestion for a table—a cool-looking bowl of green Italian pottery, which may or may not be mounted on a teak-wood stand and flanked by candlesticks to match. All are placed on a scarf of gay needlework. The centrepiece of iridescent glass, shown in the middle of the opposite page, in the form of five vases chained together, is especially suitable for summer wild flowers which group themselves naturally into such dainty bouquets.

For tables less formal than that of the dining-room itself, many original designs for these "between meals" periods may be developed. On the table of a garden summer-house, for instance, a gazing-globe of silvered glass has the merit of being useful as well as ornamental, for the reflections in its mirrored surface serve to herald the approach of guests.

Then it is surprising how decorative goldfish become in a large jar of pale green Venetian glass, especially when it stands within a gaily-coloured piece of pottery; flower-wreath pottery of the same colour may flank it, and the table-cover beneath may be embroidered at the corners with a fruit motif.

The possibilities of the self-contained electric table fountain are merely in their infancy; one of them is shown in this urn of pale green Venetian glass, in which are flowers which conceal the metal base containing the small electric pump and water tank.

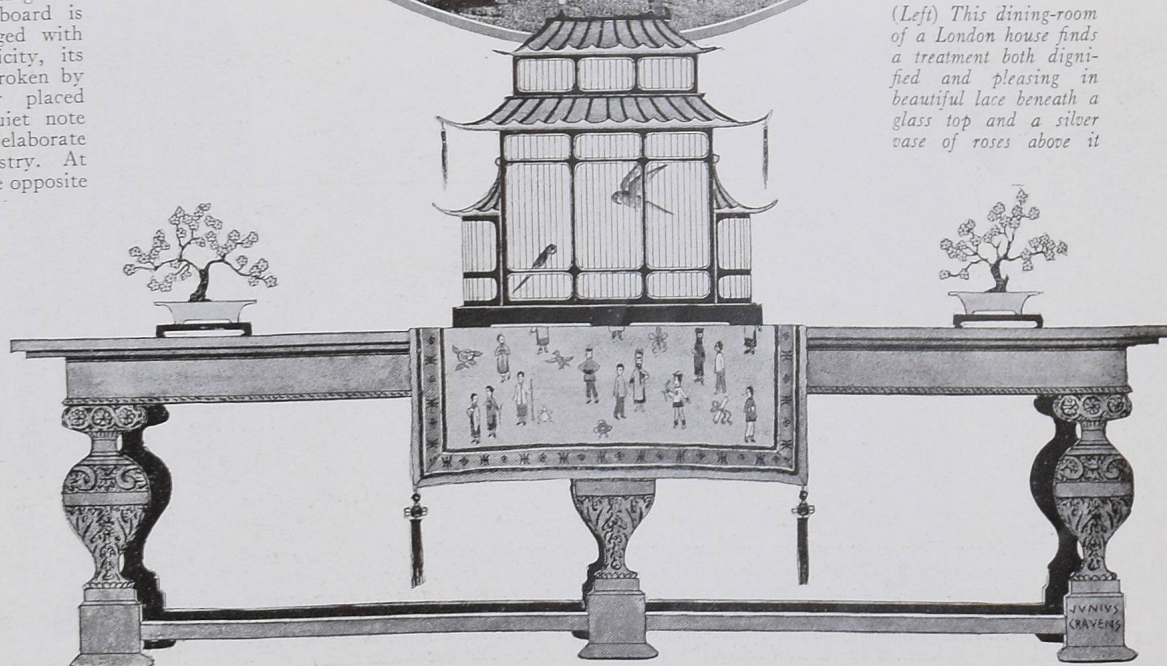
THE ADAPTABLE CHINESE ART

Chinese art is adaptable to rooms of many periods and widely differing characters. On the refectory table at the bottom of this page a Chinese bird-cage of black, blue, and gold lacquer is used as a centre, and beneath is laid a brightly embroidered and tasselled cover of black satin. At either end of the table are Chinese potted trees of jade and coral, on individual teak stands.

Of possibilities for table decorations there is no end. It is all a matter of knowing how to choose the type of centrepiece that will harmonize perfectly with the rest of the furnishings.

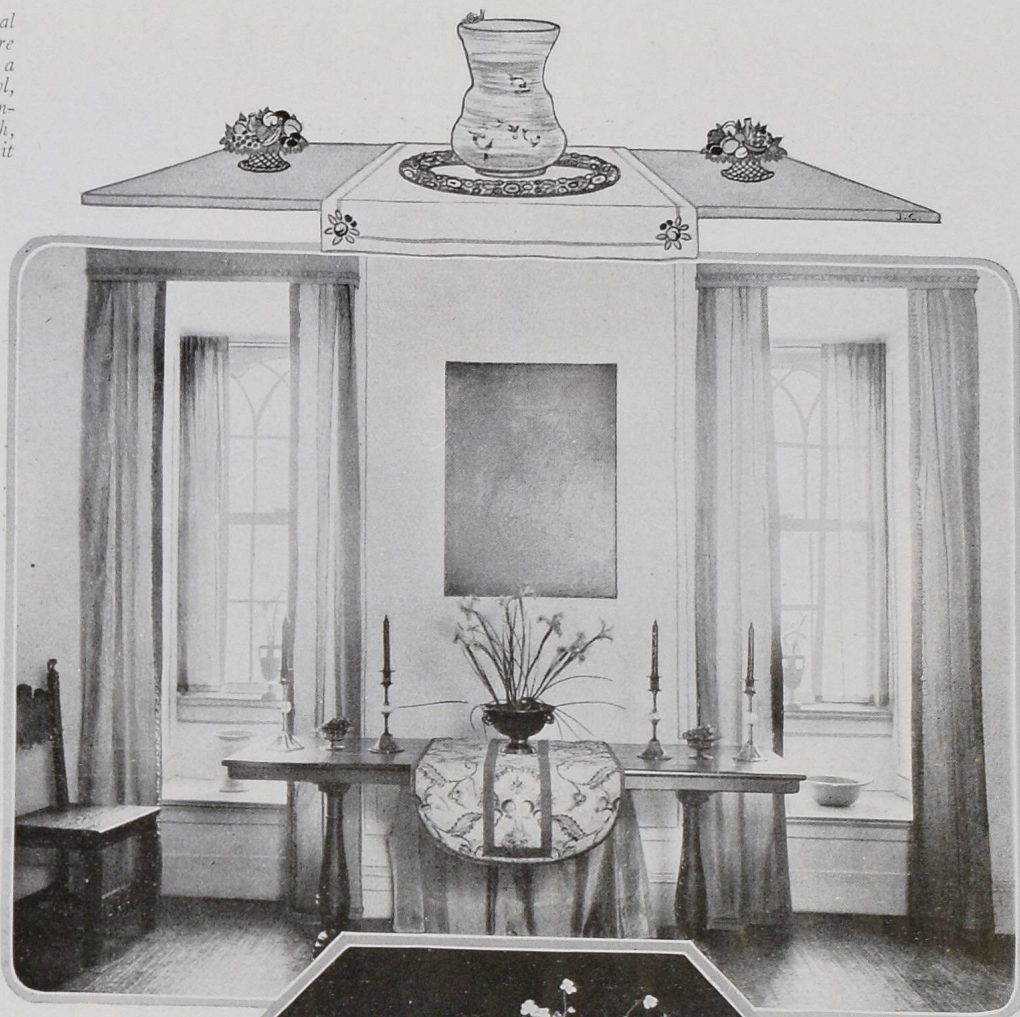


(Left) This dining-room of a London house finds a treatment both dignified and pleasing in beautiful lace beneath a glass top and a silver vase of roses above it

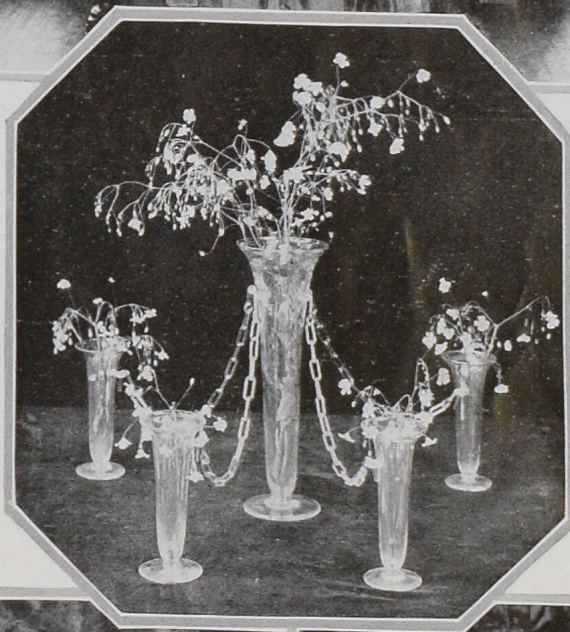


(Left) A gay note may be sounded by a Chinese bird-cage in gold, blue, and black lacquer, redeemed to formality by a Chinese jade tree on either side

(Right). Among less formal arrangements for the leisure hours of a dinner-table, is a pale green Venetian glass bowl, enlivened with gold fish, encircled with a pottery wreath, and flanked by pottery fruit in charming pottery dishes



(Left) The long refectory tables are sometimes set back against the wall when not in use, and this gives background for such arrangements as this bowl of delicate iris set on rich embroidery and with a candle at either side



(Left) Field flowers lend themselves to such charming arrangement, and the delicate iridescence of these tall glasses is pleasantly in harmony with their soft colours

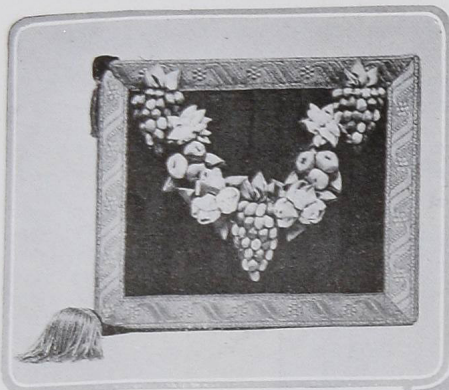
(Below) A dining-table has by nature a severity of outline which demands a formal treatment. On a scarf of needlework in softly brilliant colours, one may place a bowl of cool green pottery filled with real or artificial fruit and set between two green pottery candlesticks



(Below) The secret of success in these table arrangements lies in the maintenance of harmony with the room itself. In this tapestry-hung dining-room, the table has a rich cover and a fruit bowl of bronze surmounted by Edward McCarten's "Dancing Faun"

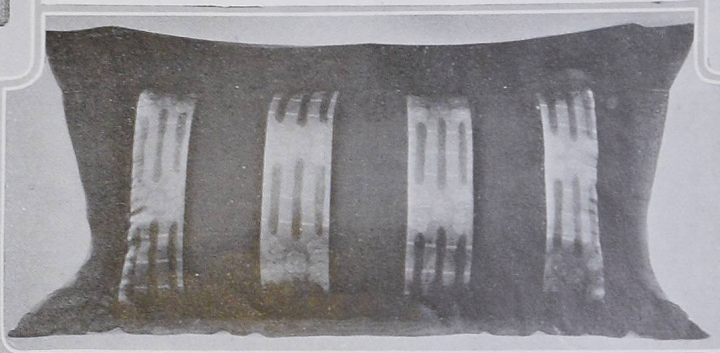


SEEN *i n* t h e L O N D O N S H O P S



The prerogative of a blotter is to strike the keynote of the interior of the bureau on which it rests. A charming combination for this purpose is of silver cloth decorated with bright silk fruit. Price, 3 Guineas

IN the best regulated houses wear and tear will cause gaps which positively insist on being filled. Cushions fray, china gets broken, lampshades become soiled, and if the sufferer from these troublesome casualties is keenly interested in her house, she will surely try to fill each gap with something a little more charming and amusing than its predecessor. Naturally, a certain amount of care and forethought is necessary to discover just the right thing for the right place, and she will be lucky if she finds it in the first shop she enters. As she goes her way, turning over many pretty things in search of what she wants, the value of dainty accessories in the house cannot fail to be brought home to her. She realizes that a square piece of satin, heavily embroidered with beads and gold, would make a beautiful piece of colour thrown across her piano or spread over the back of her couch; she looks at its price, and finds that it is ten guineas, but her economical soul is reassured on hearing that practically the same thing may be made for 5½ guineas.



To rest a weary head beauty and comfort are combined in this large black cushion possessing a transparent border and striped with gold panels, upon which are stamped coloured patterns. Price, 3½ Guineas

A square piece of satin heavily embroidered with beads and gold would make a beautiful piece of colour thrown across a piano or spread over the back of the couch. Price, £10 10s. or 5½ Guineas



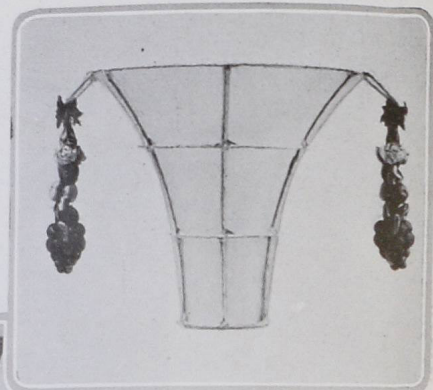
An old flower pattern of green, red, blue, and yellow was hand-painted and fired on to this tea set, thereby ensuring a cheerful sight to greet the early morning eye. Since the china has been fired, the gay pattern will long retain its lustre



Doors have a disagreeable tendency to bang suddenly, and an Italian door-weight of floral carving, painted in soft colours, acts as a decorative preventive. £2 12s. 6d.



Encouraged by a golden needlework basket with a curious handle and little clusters of decorative fruit surely the most reluctant needlewoman would wish to sew. This costs £2 2s.

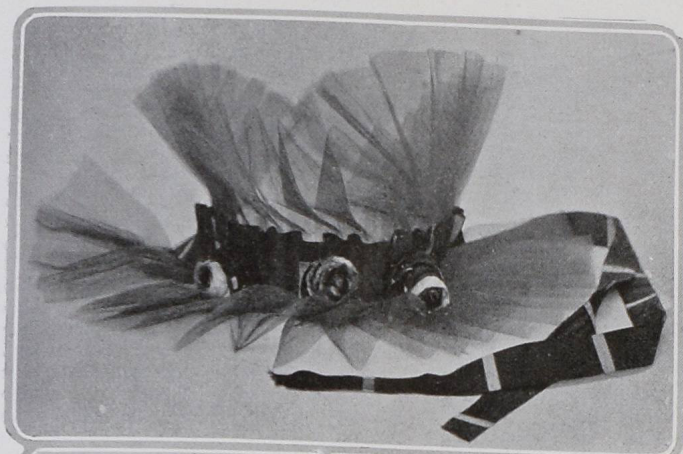


This electric shade is of palest rose silk stretched on wires to make the urn-shaped silhouette; clusters of purple, cerise, and magenta fruit droop on either side. Price, £1 5s.

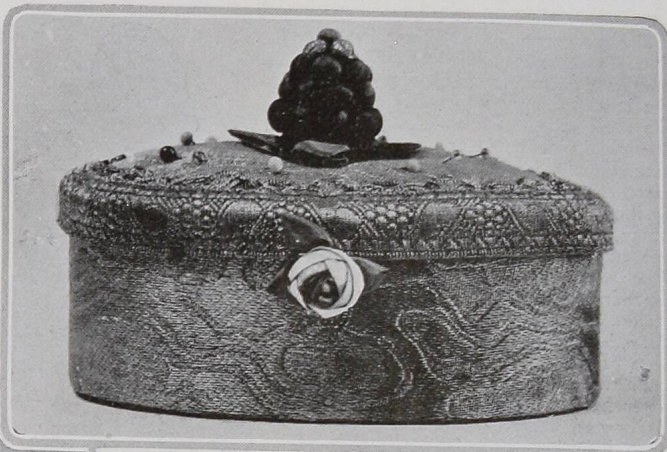
The sight of an Italian door-weight of floral carving, painted in soft colours, reminds her of the disagreeable tendency of doors to bang suddenly when left open for coolness or other reasons, and she finds that to match the door-weight (already mentally acquired) she would like a pair of floral trailers to fill the spaces on either side of her dining-room mantelpiece. While speculating on this possibility, her practical eye is caught by a new idea for a linen-basket, which consists of a linen cover repeating the design of the rest of the room, with a white case inside, which may be removed and washed at will.

A tea-set hand-painted with an old and quaint flower pattern, ensures a cheerful sight to greet the early morning eye, for green, red, blue, and yellow tints intermingle happily across the surface. The china has been fired, and therefore this gay pattern should stand the daily wear for many years and still retain its lustre. The set photographed here consists of only a few pieces, but it could be increased at the owner's fancy.





This bag of ruching and ruffles is the complement of the neckpiece shown on the left, but together they are invincible. Price, 2½ Guineas



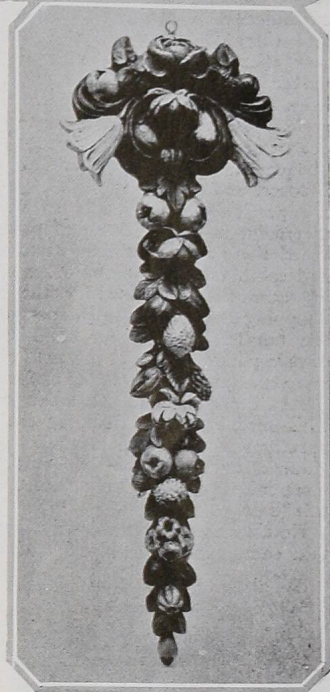
This box of cloth-of-gold has a double use, as the padded surface of the lid may be used as a pin-cushion. Its handle is of padded silken print. Price, 12s. 6d.



A neck-piece of tulle may be supported comfortably in August weather. Narrow ribbons of brown, striped with pink, constitute a finish to this dainty ruffle. Price, 2 Gns.

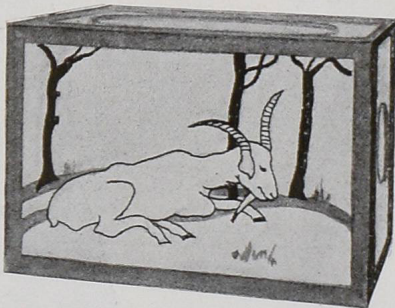


For the dainty housewife a match-box cover is a permanent pleasure. This, with gay spot of colour, is younger brother to the tea caddy shown at the right—only the animals vary. 12s. 6d.



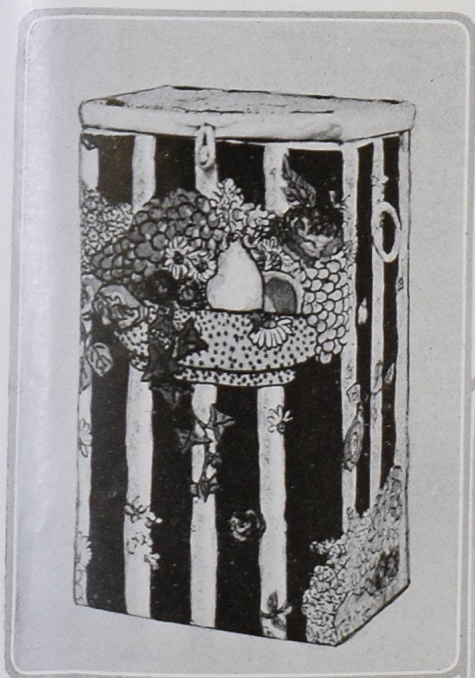
A slim red lacquered candlestick carries a shade of pearly silk, beautifully shaped. Strands of triple crystal beads, pending at intervals, make a new and attractive border. Price, £3 17s. 6d.

Though a file is an everyday necessity, there is no need for it to possess an everyday appearance, since this cover of red lacquer has been produced for £1 5s.



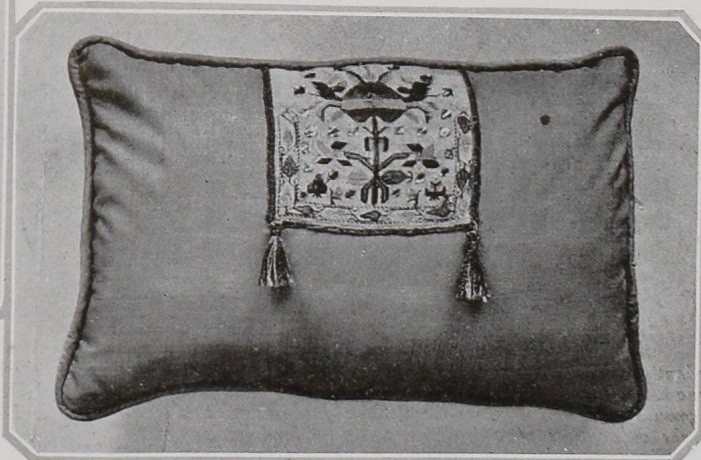
This small pot makes a note of colour on a tea table. Its enamelled surface is yellow, with green borders and a design of animals in black line. Price, £1 10s.

Italian in feeling is this trailing spray of wooden flowers. It is suitable for electric fittings, but may be used with a yellow trail, purely ornamentally. Price, £2 7s. 6d.



A new idea for a linen basket is to cover it with printed linen, to match the arrangement of the rest of the room. This cover may be removed and washed. There is also a detachable white lining within the basket. Price, £2 12s. 6d.

Long summer days in the garden demand an ample supply of cushions, which should be specially designed for out-of-door use; strong coloured linens unlikely to fade are effective, particularly with an inset panel of English or oriental needlework. A cushion of this description can be had for £1 10s.



Italian in form and Spanish in colour, this black and silver mirror would be a worthy aspect around which to build the decorative schemes of a dining or sitting-room. An admirable copy of an old design may be had for £6 19s. 6d.

Present economic conditions have induced a state of affairs whereby those who have been in the habit of purchasing the best (synonymous in this case with the most expensive) have under the influence of their new war loan resolutions momentarily joined the ranks of the searchers for the smart but inexpensive. Seeing, therefore, that here, as everywhere, the demand creates the supply, one may find in London at the present time a surprisingly wide selection of really charming things at really reasonable prices. It is not in vain that women, trained in all the best traditions of *chic*, have of late sought occasional first aid from the smaller dressmaker, since the latter has undoubtedly seen her opportunity and made the most of it. It is more inspiring to work for a critical customer than for an indifferent one, and there is every evidence that her new client has given the small dressmaker some very valuable ideas, and helped to improve the quality of her style. It is perhaps in the blouse department that this minor consequence of war is the most apparent. Blouses, and the newer form of jumper, are particularly adaptable to effective treatment in inexpensive materials, provided these be well chosen as to colour and combination. Among other charming examples discovered by the Vogue Shopping Service is the jumper seen at the top left-hand corner of this page, of pale pink crêpe de Chine, embroidered in nattier blue. The collar and ends of the belt are also of the latter colour. This model may be had for the comparatively reasonable sum of three guineas, and it will be difficult to be more daintily or effectively dressed within this limit.

Nothing can be more dowdy than certain combinations of black and white.



Skilful colour blending is effected in a pink crêpe de Chine jumper blouse, whose girdle and cuffs are nattier blue. Nattier blue embroiders the yoke of this dainty model, which costs £3 3s.



Occasionally black and white Georgette are combined in a blouse in such an original manner that no trimming is required other than black silk embroidery and a black picot-edged collar. £1 9s. 6d.

On the other hand, given the right treatment, nothing can be smarter, and a case in point is the blouse of black and white Georgette shown at the upper right on this page. The white collar and cuffs have an appliqué edging of black Georgette points, and black silk stitching on the white Georgette front gives a charming finish. The shape has the additional advantage of being equally becoming to the slim or to those suffering from the first suggestions of embonpoint.

Another charming jumper is of white and mauve crêpe de Chine. The shape is original, the long point in front giving the illusion of slimness and extreme length of line desired by every woman. An interesting point is the cross lacing of mauve ribbon in front, finished by two minute mauve tassels. The excellent balance of the two colours throughout the blouse accounts for much of its success, and the designer is to be congratulated for a harmonious and original treatment. This blouse costs £1 12s. 6d.

In matters of smartness it is notoriously the infinitesimal that counts, and the blouse shown below (left) illustrates in the original form of the stitching across the front the importance of such little points to the general silhouette. Many well-dressed women, having weighed carefully the question of becomingness in certain lines of their blouses, are apt to choose a certain model and adhere more or less strictly thereto. This, of course, is an unfortunate exaggeration, since continual change and freshening of our own point of view is one of the essentials of smartness; but some general decision as to the lines and forms best adapted to the individual silhouette is important. The blouse referred to above is of flesh pink crêpe Georgette, with black buttonhole stitching across the front and collar.



Lines of black stitching cross this pink crêpe Georgette blouse, and black stitching is worked round the collar, shaped like a magnificent star-fish. Silk tassels end the sailor's knot. £1 1s.



Abundantly pleated and finished by a large jet ornament at the waist, this black Georgette gown will be welcomed by those who know the many uses of a frock of this description. Price, £5 15s. 6d.



Something like a sailor's blouse in design but deviating from a sailor's colours, this mauve and white crêpe de Chine jumper has an embroidered collar and mauve tassels. Price, £1 12s. 6d.



Many pleats have enfolded themselves within this navy Georgette frock, but the Jap silk neck is unadorned. A band of coloured beads round the waist introduces a bright note. Price, £4 14s. 6d.

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ing Patterns Which Are Cut in Few Pieces



Nègligée No. 03902. When the collar, back, and belt are cut in one piece and the jacket in another, much labour is eliminated



(Left) Nègligée No. 03903. A one-piece kimono nègligée cut in two pieces may be of contrasting materials



Nègligée No. 03901. This short nègligée on surplice lines may be cut in but two pieces; it is seamed at the centre back



Combination No. 03899. This French combination is opened at both sides of the front and slipped on over the hips

THE patterns on this and the following page are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified.

Vogue patterns are 2/- for each blouse, costume coat, skirt, child's smock, or lingerie pattern; 4/- for complete costumes, one-piece dresses, separate coats, and long nègligées. An illustration and material requirements are given with each pattern. When ordering Vogue patterns by post, order from

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Combination No. 03900. A trim way to make a French combination is to have it open down the centre front



Frock No. 03776. A trim tennis frock which may be cut in but two pieces, measures $2\frac{1}{2}$ yards at the hem



Blouse No. 03813. The collar and the belt may be of pongee, the coat proper may be of figured sports silk

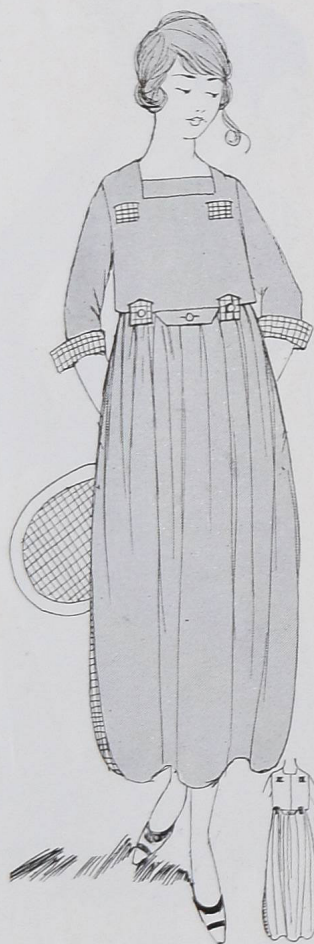


Blouse No. 03681. Equally becoming in sports silk or satin, with a touch of hand embroidery or of braiding

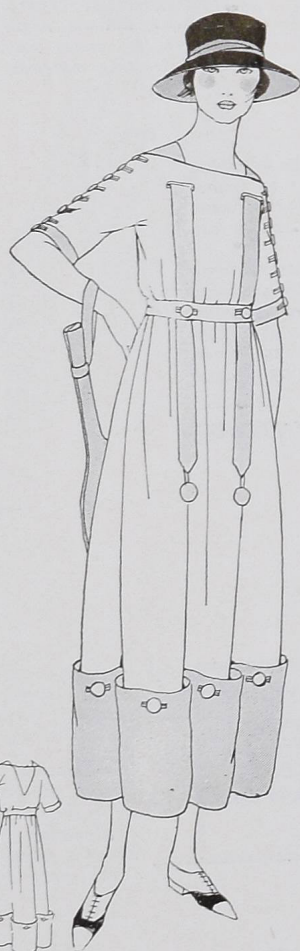


Waist No. 02498; Skirt No. 02499. A well-tailored effect is given by a severely plain shirt and skirt

WHETHER ONE'S MOOD BE FOR THE ACTIVE LIFE OF
TENNIS OR GOLF OR THE DEMURE SPORT OF KNITTING
IN THE SHADE, IT MAY BE SUITED IN THESE FROCKS



Waist No. 03847; Skirt No. 03848. Buttoning the separate waist to the skirt is an excellent idea



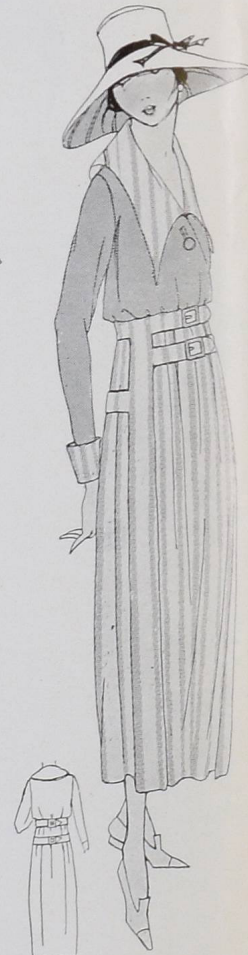
Frock No. 03843. A one-piece tennis frock for tub materials has buttons and bound buttonholes



Frock No. 03852. It slips on over the head; this successful frock to be made of wool or silk jersey



Frock No. 03864. The side gores, the undersides of the pockets, and the belts are cut in one piece



Waist No. 03866; Skirt No. 03867. The pointed collar and the belts and gore of the skirt are in one piece



Madame Helena Rubinstein

Maison de Beauté Valaze,
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VOGUE OFFICES

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LONDON E.C.

"THE GARDENS OF VIZCAYA"

(Continued from page 21)

fill two or three rooms with imposing Italian antiquities is a facile task for wealth, but to give the air which great houses in Italy sometimes have, means patient attention in every detail to the long minute biography of Italian arts. Comparatively few Italian houses have a continuity covering centuries, but those which have shown clearly a progress from the day when a man's house was his fortress, passing through the ostentation of the later sixteenth century and the period of Versailles, through the lawlessness of Italian rococo, the charm and enterprise of the Pompeian period, the frigid doctrinaire emotion of a Napoleonic period, the Risorgimento, and even an hysterical return to artistry in Italian art nouveau.

Discretion cannot make this long tour without fainting, but it has seemed to the student of the project that an Italian house might perfectly contain a succession of these arts, providing they have charms. Hence in "Vizcaya," without much regard to sequence, may be found the earlier, somewhat fortress-like interior in the two towers, with their grave Renaissance exteriors, the same period appearing in the severe courtyard. The rococo has the façades with ornament absent, except at chosen rhetorical points, which with a large abstemiousness in detail denotes a frank grandiosity. The rococo penetrates, too, the interior of the music room, first cousin to those Milanese interiors one sees at Stresa.

The period of Louis XV covers the disposition of several bedrooms, the reception room, and the smaller dining-room. The house is again related to Venice, since the scheme of decoration is derived from that yet unexplored mine of beauty, the

plaster-work of the eighteenth century, an art not confined to Venice alone, but blossoming all the way up to Augsburg and through the Tyrol toward Vienna. The more frigid self-recollection which historically followed, is the rule in the rest of the house, where the Directoire follows its course to modern decoration.

Out of doors, great gardens are in progress, which will recall those of the celebrated families of Rome, and these will also make an excursion into styles unfamiliar in America. The earlier gardens of Italy will be less present in their influence than those later, more scenic gardens, such as "Caprarola," the "Boboli Gardens," the "Doria Pamphili," and the "Villa Borghese." These latter are vast originals, to be sure, while the gardens at "Vizcaya" are relatively those of "Caprarola," but their aesthetic direction is identical.

A great breakwater, challenging attention, in front of the house, is part of this enterprise in an unexplored style. It performs its office in protecting the boats before the house, realizing in little the dream of the Borromeo family, whose scheme for "Isabella" was to present the image of a great ship upon which the villa itself and its gardens, the small town, and the immense landing places and casinos were to form part. The antique foundations of this gigantic ambition are still to be seen toward the west of the Italian island to-day, just as the ruins of the great island in the Tiber survive, and the wreckage of a floating pleasure palace of Tiberius yields objects of art from time to time from the slime of the lake of Nemi. This present boat-like island, therefore, and its garden are quite in keeping with the Italian tradition.

TURNING OVER NEW LEAVES

"The Wild Foods of Great Britain," Wherein The Author Shows In Every Copse a Smithfield, a Billingsgate In Every Steamboat.

THE Wild Foods of Great Britain." The epithet suggests that Mr. Cameron has speared the succulent boar in the brakes of Sherwood, or tracked the bear (renowned for his steaks) in the mountain fastnesses of Wales. And, indeed, there must be something of the savage primeval hunter, untouched by the sentiment of a weaker age, in one who would have us roast the mavis and the merle and stock our pot with the turtle dove. At any rate, he wields a vigorous pen, doing great execution among the food reformers, cranks, and faddists, the "pseudo-scientists," the German professors, and the misguided Englishmen who translate their works out of the "infernal substitute for a language" in which they are written. The preface in which he deals this slaughter is an excellent *sauce piquante* to the banquet, the feral and patriotic banquet, which he sets before us in the succeeding pages. Of wild foods to be shot, landed, or gathered within the boundaries of this little isle, Mr. Cameron knows at least two hundred and sixty varieties. As he tramps between the hedgerows, Covent Garden lies to his right hand and to his left, he sees a Smithfield in every copse, a Billingsgate in every steamboat. His knowledge of the raw material is only equalled by his learning in the art of preparing it for the table, and he has some hard words to say of the culinary skill of his fellow countrywomen, and of the implements they use. No doubt the experienced housewife will be able to turn the tables on her cocksure critic when she comes to scan his pages in detail,

but his lore, based on experience, is evidently immense, and he is not often obviously to be caught nodding. It was, however, without giving the matter due thought that he quoted old Izaak Walton's recipe for "minnow tansies." The fish are to be "fried in yolks of eggs, the flowers of cowslips and of primroses and a little tansy." But the minnows, like other coarse fish, is out of season from March 15th to June 15th, outside of which dates the cook will be hard put to it to find the primrose or the cowslip. Moreover, as Mr. Cameron tells us, tansy flourishes in August, and is therefore hardly contemporary with the spring flowers. Here is a plain chronological inexactitude. But there are probably few such slips in this pocketable volume packed with directions for the preparation of scores of dainty dishes, of which the ingredients range from the hedgehog to the herring gull, and include at least half a hundred fungi. A most useful contribution to war literature. ("The Wild Foods of Great Britain. Where to Find Them and how to Cook Them." By L. C. R. Cameron. Routledge. 1s. 6d. net.)

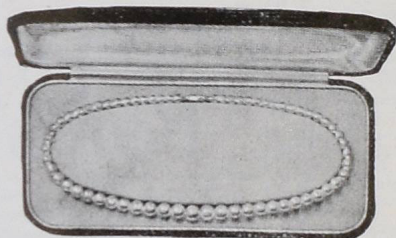
There is no need at this time of day to sing the praises of "Between the Lines." When it was first published, nearly two years ago, it at once took its place as one of the most vivid pictures of the war which had yet appeared. Nor has it had many rivals since. A new edition, at half the reduced price, should be warmly welcomed by thousands. ("Between the Lines." By Boyd Cable. New Edition. Murray. 2s. 6d. net.)

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WE SOLVE the RIDDLE of the SPHINX

(Continued from page 16)

effort and with unconcern. If she does not care, she thinks the whole thing rather silly; if she does care, she is in it to win at any cost, and by fair means or foul. She is nervously impatient of those laborious arguments which men enjoy for their own sake; she sees that they convince nobody.

For the same reason, most women despise the practical joke; for the essence of the practical joke is that it is not practical. Some one is hurt absurdly. But a woman sees this paradox as a flat contradiction; that a person is hurt must be serious; that a person is not really hurt cannot be funny. That is why a woman can fall upon an icy sidewalk, with or without harm as the case may be, but surely without the least humiliation. She is humiliated only by that which does not humiliate a man: to fail where she has done her best.

PORTENTOUS TRIFLES

Now the chief among those portentous trifles to which the daughters of Eve do seriously incline, has been from time immemorial the matter of fashionable dress. Tradition here is so universal and so old that it seems like instinct; and yet there is no subject more misunderstood. Simple and superficial people constantly assume that women dress to adorn themselves before the eyes of men. They talk as if this were some primordial instinct. But among animals, it is always the male who struts gorgeously bedecked before the opposite sex; among savages and throughout the historical past, the tradition remains precisely like our own; and surely no intelligent observer can misunderstand its present nature. Perhaps one woman out of ten may have some notion of what attire becomes her well; possibly one woman in a hundred governs her choice of garments by that criterion. Probably these figures are too generous; nor would even a woman of such unbridled eccentricity dream of appealing to masculine judgment of her case.

A CONNOISSEUR IN FROCKS

The fact is, of course, that women dress not to please men but in competition with one another. They collect clothes exactly as one may collect porcelains or paintings or old furniture: that is, as objects of art; with an eye to their beauty, indeed, but considering that very beauty from a viewpoint highly esoteric and technical, a secondary merit, wholly relative to the rarity and perfection of the type. A woman prizes a gown as being exquisitely typical of Poiret's contemporary manner; as who should say: "This is a rare piece, a perfect specimen of the later Ming dynasty." And her attitude toward mere man upon this subject is always and altogether the attitude of the connoisseur towards the profane vulgar: an attitude of the expert not condescending to seek, but rather demanding as of right the admiration of the layman; an attitude of the artist claiming with a shrug that popular approval which he scorns. Their honour is among themselves who know; their rivalry is to outshine their sisters; as for the herd, let them applaud in so far as it is given them to understand.

That profoundly personal view of all

human relations which appears hardly less characteristic of womankind than their sense of responsibility is in reality part of the same principle. For responsibility is always personal. The celebrated incident of Cleopatra and her slaves is thus not so much tyrannical as typically feminine. Her reasoning was entirely simple: the bad news made her unhappy; the slaves brought the bad news; therefore let them die. As for the idea that the messengers were not themselves responsible for their ill tidings, that is an abstraction for ever foreign to the feminine mind. A man, of course, thinks first of the principle involved. If you hurt him, his behaviour depends upon your intent to do so or upon the justice of your position. But a woman thinks first and last of two personal questions: how much she is hurt and who is it that has hurt her. She may forgive the sinner unto seventy times seven, and beyond. But if the sinner is not one to be forgiven all things, then she forgives nothing. She is in no wise disarmed by an apology, since an apology is from her standpoint merely a confession: and why should a fault be deemed less blameworthy for being confessed? She herself never apologizes, except as an unmeaning social formality. She may admit herself defeated; but it is altogether too much to expect her to admit that she deserves defeat. And if her opponent is base enough to do so, she will merely change her sword into a scourge, and go on fighting gloriously long after she has won.

HER PLIANT SERVANT REASON

This personal and partisan character of the female mind is easily misunderstood by men. They like to consider themselves as being in any matter upon the side of right and reason and justice; and they like to think of these qualities as abstractions independent of themselves. But a woman knows that right and reason and justice are always upon her side. That is their excuse for existence. Thus men sometimes deny to women the virtue of magnanimity. But women deny that magnanimity is a virtue. There is nothing virtuous about foregoing a possible advantage. Self-sacrifice, on the other hand, which consists not in giving another more than his due, but in giving oneself less, is woman's favourite virtue. She despises generosity and delights in martyrdom.

Certainly women are unreasonable, in the sense that they refuse to be convinced; so are men, for that matter. But men keep up the pretence that they would be convinced if only the reason were good enough; whereas woman frankly denies that reason can never be conclusive. It is her servant, not her master: not a condition of warfare, but a weapon in whose use, as many men discover to their cost, she can be exceedingly adroit. And it's a poor tool which works both ways. And if men find it difficult to understand the feminine attitude toward such matters, it is at least as difficult for women themselves to understand the aloof and impersonal pose of men: the proof of which, and of all other points in the above discussion, is that the reader is hereby challenged to declare whether this has been written by a man or by a woman masquerading as a man.



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Two photographs by Arnold Genthe

The training at this school does not stop with the dance itself; the pupils are trained also in the allied arts, of which costuming is an important feature; Edith Vaughan is here costumed for an oriental dance

THE EDUCATION of the DANCER

(Continued from page 40)

it is impossible to purchase, as well as the designing of the costumes themselves and the study of decorative backgrounds. Looking forward to a greater "Denishawn," we plan to take a beautiful old farm near Los Angeles, where adequate dormitories can be built, where we can have our own out-of-door theatre for dancing performances, and live a sort of moderated community life. We feel that our school is representative of the spirit of America and fits the American need much better than any imposed foreign system, and while we use the foreign technique and traditions to the utmost of their usefulness, we are not restrained by them when it is either necessary or desirable to be free. I consider that this whole Renaissance of the Dance is due to America and American artists. Isadora Duncan and I fairly claim to be the pioneers who have upset the old tradition of the dance, have in-

fused life into the whole system, and brought about this tremendous interest in the human body and motion.

We believe that we have demonstrated, even in these few years, that "Denishawn" is worthy of a place as a national institution, and we are, of course, ambitious for its future. Already we are cramped for quarters and are enlarging our buildings, but eventually there will be the greater "Denishawn," where, we hope, sculptors, painters, musicians, poets, and authors will come to bide a while and give and gain inspiration. There will be our own out-of-door theatre, and there will be an endowed fund to take care of those aspirants who have indisputably great talent and no money.

This is the dream. But "Denishawn" itself was a dream once. And we have faith that the greater "Denishawn" is a right idea and will be realized.



A delightful natural dancer, Vanda Hoff is one of the notable achievements of "Denishawn," where she learnt the dance which has brought her so much success in "The Dancing Girl of Delhi"

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THE TRIUMPH OF MODERN SCIENCE

MEDICAL OPINION:

"The principal indication in the treatment of **arterio-sclerosis** consists first in preventing the birth and development of arterial lesions. During the pre-sclerotic period, uric acid being the only factor causing hypertension, it will therefore be necessary to combat energetically and frequently the retention of uric acid in the organism by the use of URODONAL."

PROFESSOR FAIVRE,
University of Poitiers.

"URODONAL is an ideal agent in the hands of the physician in all cases where there is reason to fear the retention of **oxalic acid**, as URODONAL eliminates this poison as readily as it eliminates uric acid, and thus safeguards the patient against the harmful effects of this dangerous form of intoxication."

DR. BIROLLEAU,
Late Physician to Colonial Hospitals,
Officier de la Légion d'Honneur.

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only logical, seeing that URODONAL facilitates intracellular circulation.

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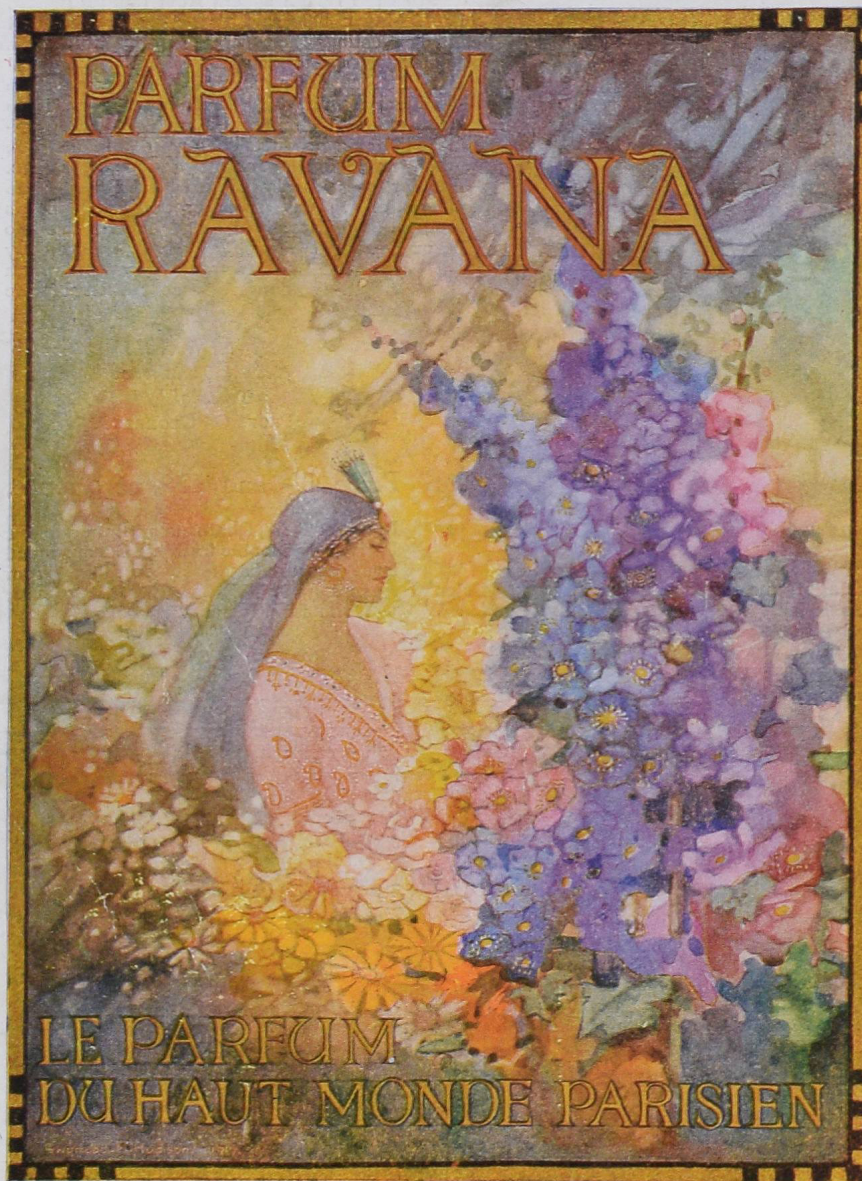
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